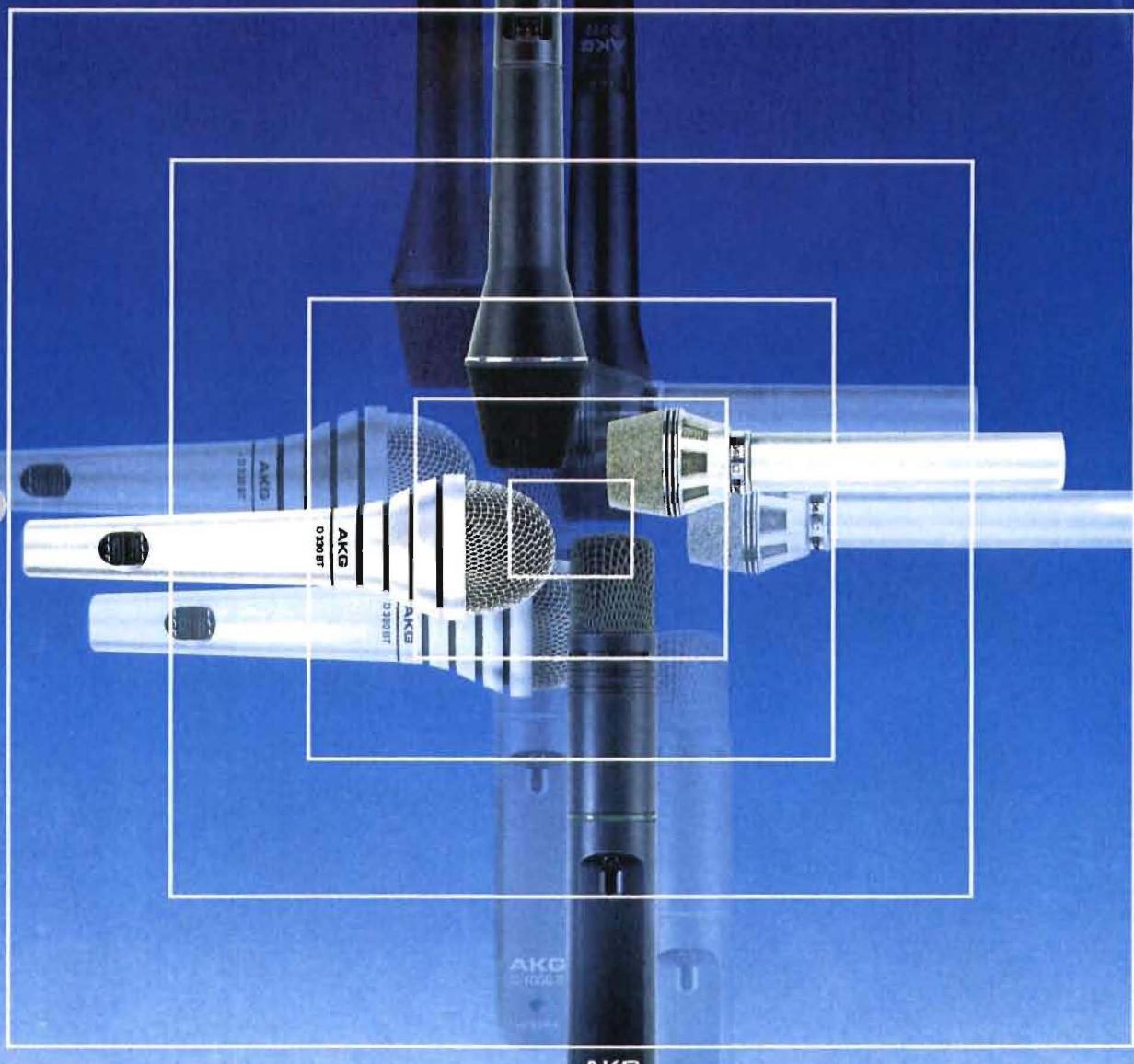
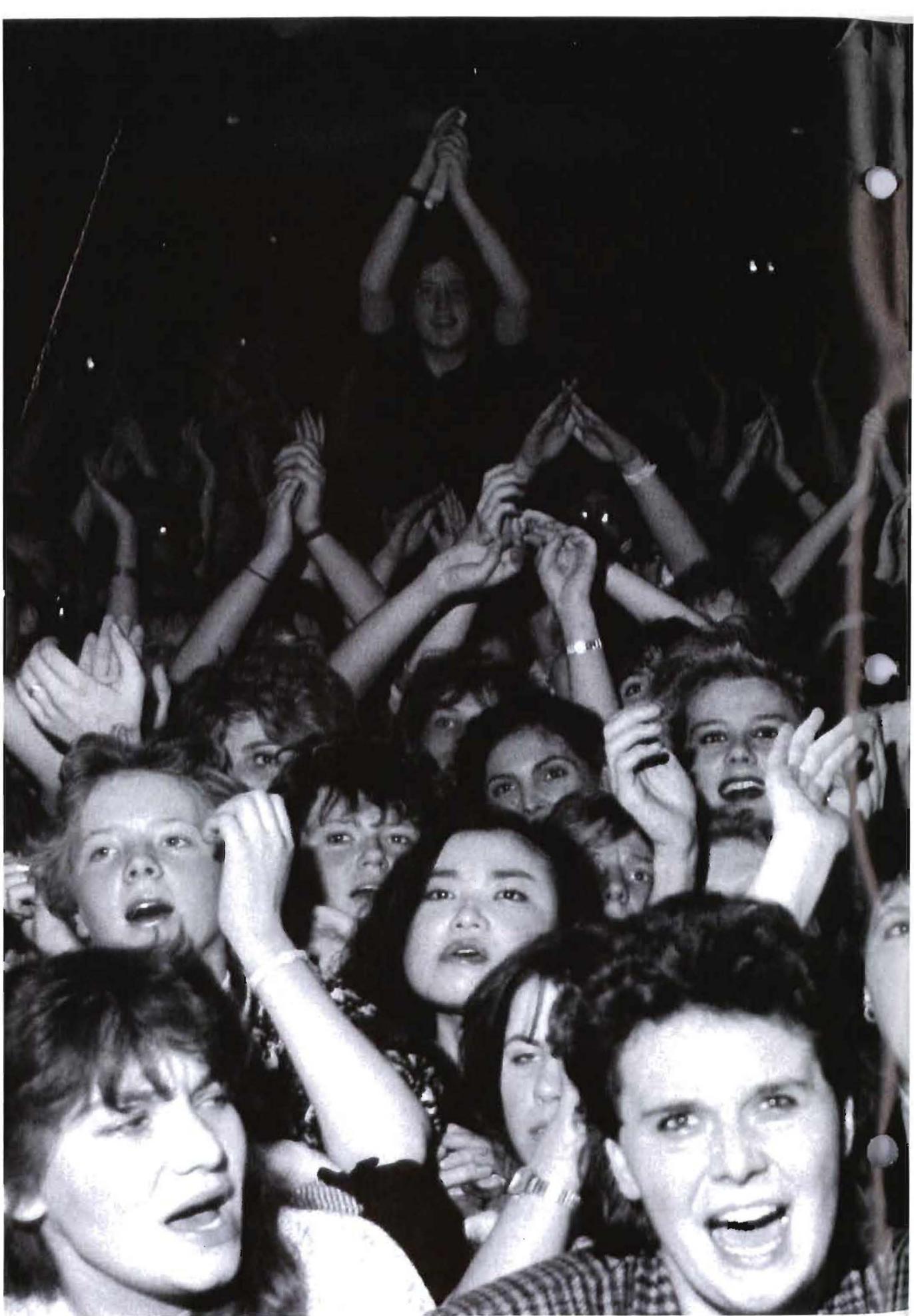


AKG
acoustics



Your Professional Partner '88





In spring, 1987, Billboard magazine polled more than 1,000 sound recording studios around the world about their recording equipment; the most cited name for microphones and headphones was AKG. This is the fruit of 40 years of intense research and development and the resulting experience in the field of acoustic transducers. Over 1300 patents held by AKG prove this fact. Another case in point is the quality of AKG products. A high output – every second AKG makes one microphone, headphone, or other transducer – provides the quality guaranteed by large scale production.

AKG has sales and service representatives in more than 100 countries. Your AKG dealer, your nearest AKG representative, or our staff at AKG Vienna will be glad to demonstrate all AKG products available.

There is little we could write about the sonic quality of AKG products. We know that you as a musician or sound engineer can trust your ears. We also know that you require even more of a good stage microphone: absolute ruggedness and reliability. AKG microphones are subjected to in-house tests under extreme conditions including simulated tropical and arctic environments as well as brute force as each AKG vocal microphone must survive a 6-ft. drop. All this is reflected in its construction. Just unscrew the cap of, say, a D 330. Beneath the unusually strong wire mesh grille, you will find an additional, high-strength plastic protective basket. Details like these are expensive. But they make sure AKG microphones will work when they're needed, even after years of abuse.

Anyone playing, recording, or producing music today is faced with new technologies ranging from sampling and MIDI to sequencer programming and automated mixing. Knowledge of microphones and their optimal use begins to diminish.

But the success of a record often depends on well-recorded vocals, and poor stage sound and feedback problems are commonly caused by low quality or improperly used microphones. This catalog intends to give you helpful hints on how to use microphones.

Microphone choice is determined by the instrument to be picked up, the playing technique, room acoustics, and sonic preferences. It is a very personal decision and largely a matter of taste what microphone will be used for a given instrument.

T

The recommendations in this catalog are based on the input from musicians and sound engineers from all over the world. We have drawn on their experience to assist you in making your choice – and in using your microphones creatively.

Our microphones are categorized as vocal, studio, bass microphones, etc., according to their main applications. Of course, vocal microphones may also be used for mixing up instruments, or studio microphones used on stage.

For the sake of clarity, we've included only the most important specifications in the descriptions. You will find more specifications and explanations of technical terms on pages 93 – 98.

Optional accessories are those recommended for normal applications. For additional details see the Accessories section and Accessories Chart. We will be glad to supply further information on AKG products or on how to use microphones.



Sound Service
Brunhildengasse 1,
A-1150 Wien
Austria

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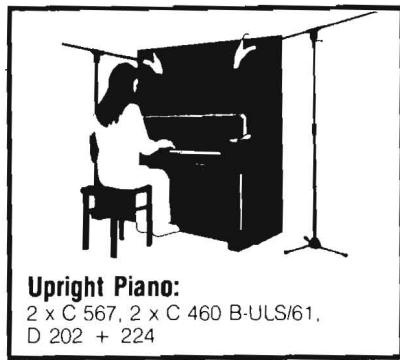
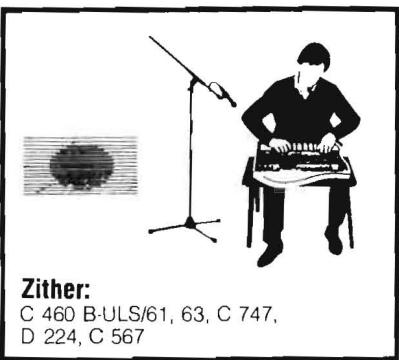
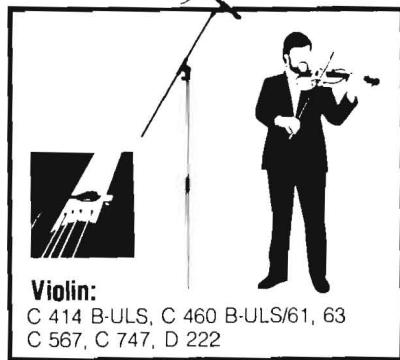
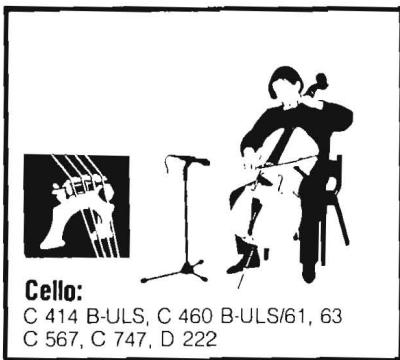
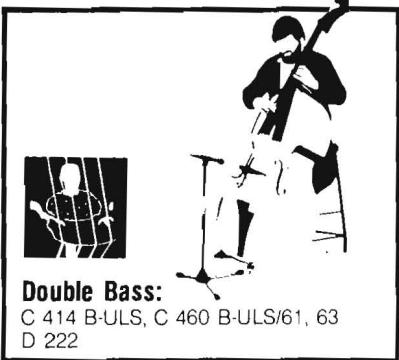
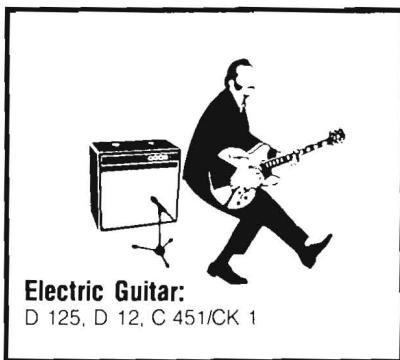
AKG-PATENTS

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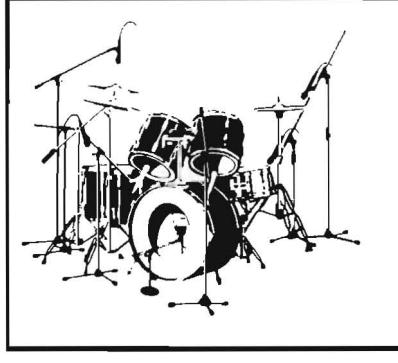
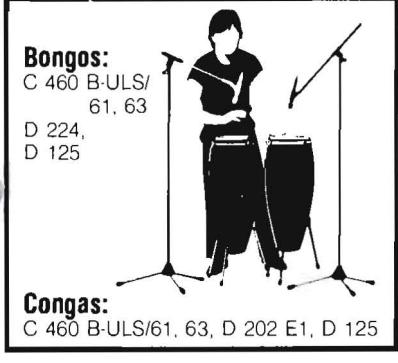
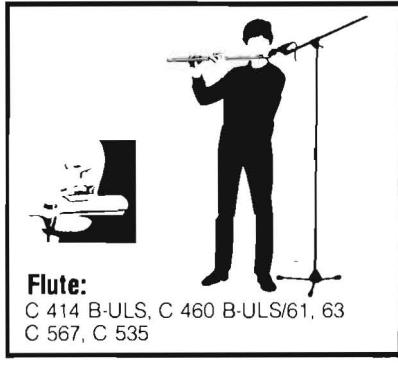
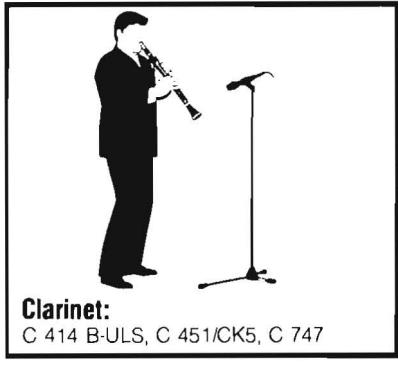
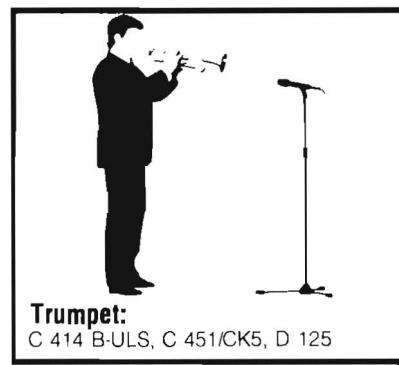
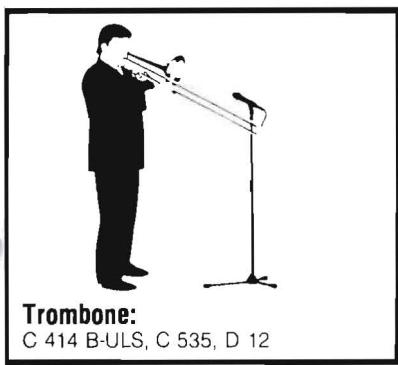
► USING MICROPHONES IN THE STUDIO



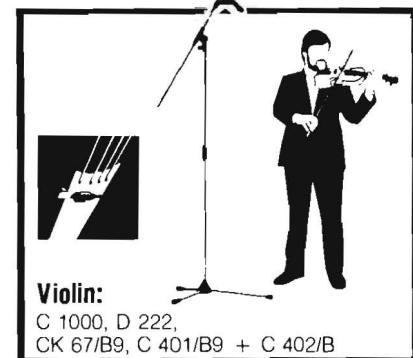
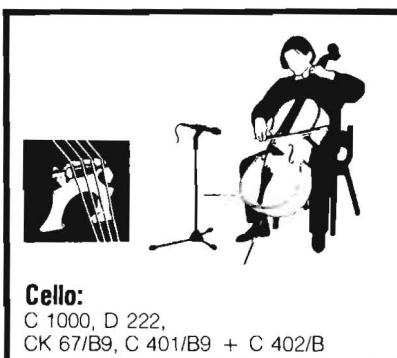
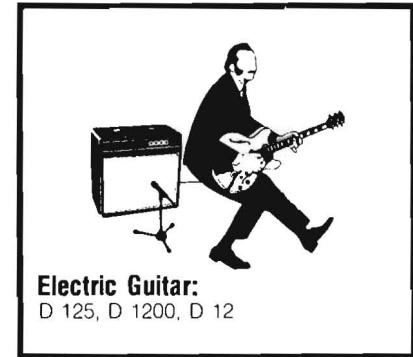
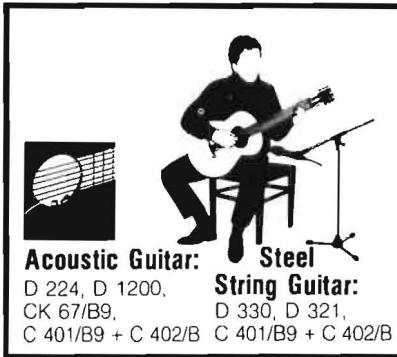
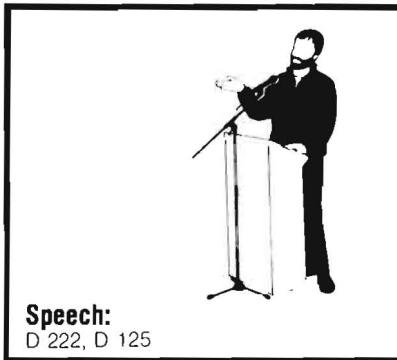
Choosing microphones is largely a matter of taste, particularly in the studio. The models recommended here have proven their value in many recording sessions. Recommendations cover different price brackets, not only because we had the smaller studios in mind, too,

but also because in some situations a less expensive microphone may actually sound better – the decision must be up to your ears. In the studio, condenser microphones are usually preferred, especially for working distances longer than 8 in. (20 cm).

For more details on microphones, how they work and how to use them for best results in the studio and on stage, get a copy of the book "Microphones" by Norbert Pawera.



► USING MICROPHONES ON STAGE

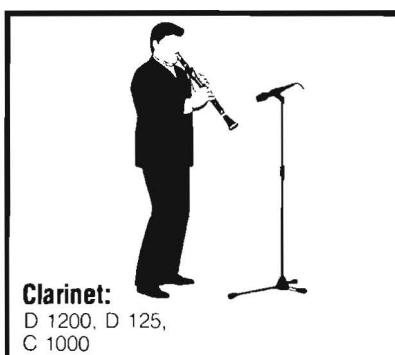
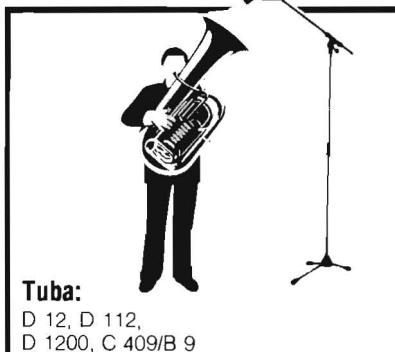
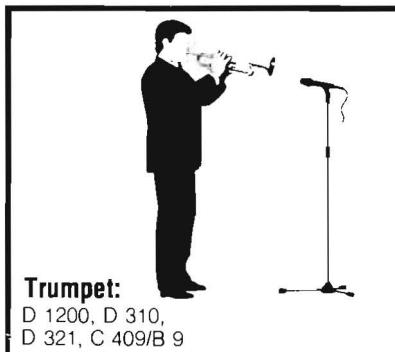
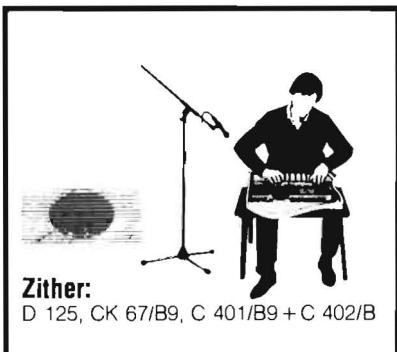


For many years AKG has been providing hints for choosing the right microphone for every instrument, a job that has become more difficult each year. This is because more and more different mics are becoming available and the instrument

is no longer the only criterion. Others include phantom power, budget, required freedom of movement on stage, etc.

Therefore, the D 70, D 80, D 90, and D 95 vocal microphones are not included

in the chart below because their uses coincide with those of the D 310. All mics listed, except for the C 562 and C 451 (grand and upright pianos) require no phantom power.

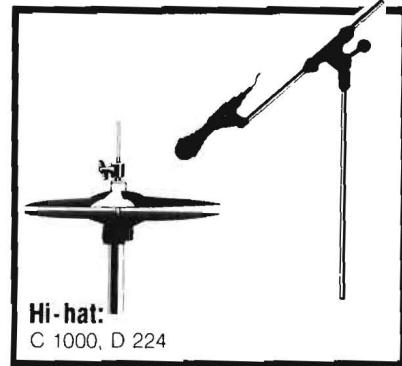




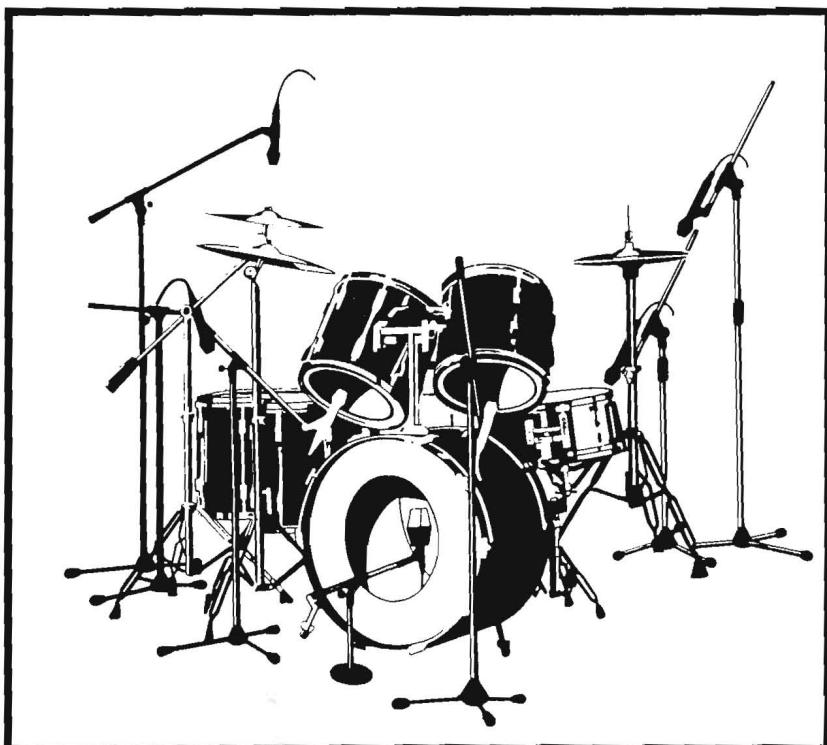
Vibraphone, Xylophone:
D 190, C 1000



**Congas,
Bongos:**
D 310, D 125,
D 190, C 408/B 9



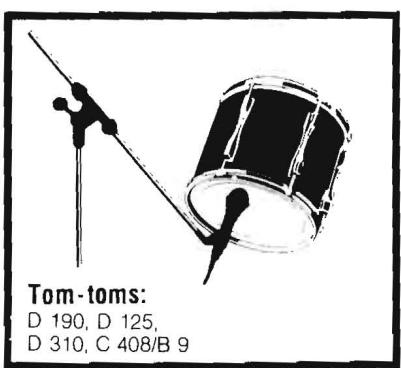
Hi-hat:
C 1000, D 224



Snare Drum:
D 1200, D 125,
C 408/B 9



Cymbals:
2 x C 1000
2 x D 224



Tom-toms:
D 190, D 125,
D 310, C 408/B 9



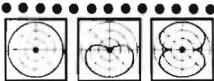
Bass Drum:
D 12, D 112,
D 125

CONDENSER MICROPHONES



“THE TUBE”

TUBE MICROPHONE



Tube (valve) microphones have been appreciated by studio engineers for their warm sound and the legendary AKG C 12 has become a much sought-after collector's item. The AKG Tube provides audiophile sound engineers with a classical tube design combined with '80s standard components.

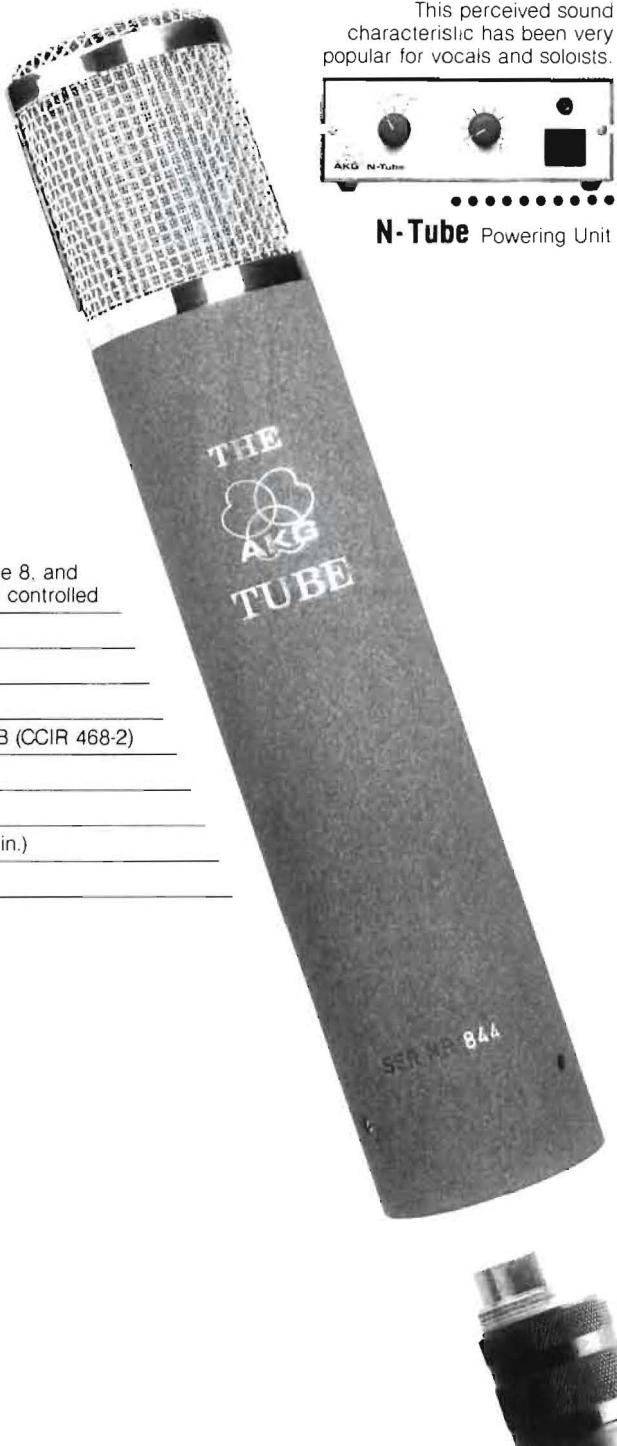
The circuit design of the C 12 using a specially selected 6072 tube has been retained. Two switches, for 10 dB sensitivity boost and 10 or 20 dB pre-

attenuation, have been added. The Tube is powered by a dedicated AC power supply with polar pattern selector and bass roll-off/cut-off controls. Nine

different polar patterns are selectable: omnidirectional, cardioid, figure 8, and six intermediate stages.

“The Tube” gives the warm sound associated with tube microphones.

This perceived sound characteristic has been very popular for vocals and soloists.



STANDARD ACCESSORIES

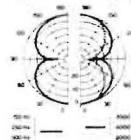
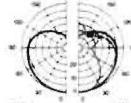
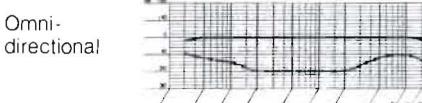
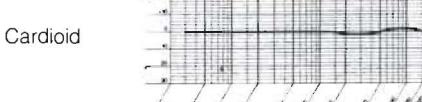
W 42 Foam windscreens
H 15/T Elastic suspension
MK-Tube Connecting cord (10 m/33 ft.)
N-Tube AC power supply
Aluminum carrying case

OPTIONAL ACCESSORIES

PF 20 “Stocking type” pop screen
MK 9/10 Cable
St 102 Boom stand

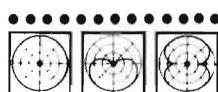
SPECIFICATIONS

Polar Pattern:	omnidirectional, cardioid, figure 8, and 6 intermediate stages, remote controlled
Frequency Range:	30 – 20,000 Hz
Sensitivity:	10 mV/Pa
Impedance:	200 ohms
Equivalent Noise Level:	22 dB-A (DIN 45412-A), 32 dB (CCIR 468-2)
S/N Ratio:	72 dB
Max. SPL for 0.5% THD:	128 dB
Size:	42 Ø x 225 mm (1.7 Ø x 8.9 in.)
Net/Shipping Weight:	680 g/4.5 kg (24 oz./10 lbs.)



C 34 comb

STEREO MICROPHONE



Two CK 1 type twin diaphragm elements are mounted one above the other. The top element may be rotated through 270° to permit MS and XY recording with adjustable stereo base angles.

The S 42 E remote control enables 9 polar patterns to be selected for each channel: omnidirectional, cardioid, figure 8, and six intermediate stages. Switching causes no noise or change in

sensitivity and thus can be done while recording.

The C 34 needs a phantom power source. The case is finished in matte black.

Of the two AKG studio stereo microphones, the C 34 sounds brighter, the C 422 mellower.

STANDARD ACCESSORIES

W 34 Foam windscreens
H 15/6 Elastic suspension
S 42 E Remote control
MK 42/20 Connecting cord (20 m/66 ft.) for S 42 E
Carrying case

OPTIONAL ACCESSORIES

N 62, N 66 AC power supplies
B 18 Battery power supply (two required)
MK 9/10 Cable
St 102 Boom stand

SPECIFICATIONS

Polar Pattern:	omnidirectional, cardioid, figure 8, and 6 intermediate stages
Frequency Range:	20 – 20,000 Hz
Sensitivity:	4.5 mV/Pa
Impedance:	200 ohms
Equivalent Noise Level:	32 dB (CCIR 468-2) 22 dB-A (DIN 45412-A)
S/N Ratio:	72 dB
Max. SPL for 0.5% THD:	132 dB
CrossTalk Rejection:	≥70 dB (20 Hz – 10 kHz) ≥40 dB (20 Hz – 15 kHz)
Size:	33/25 Ø x 196 mm (1.1/1 Ø x 7.7 in.)
Net/Shipping Weight:	280 g/2 kg (10 oz./4.4 lbs.)

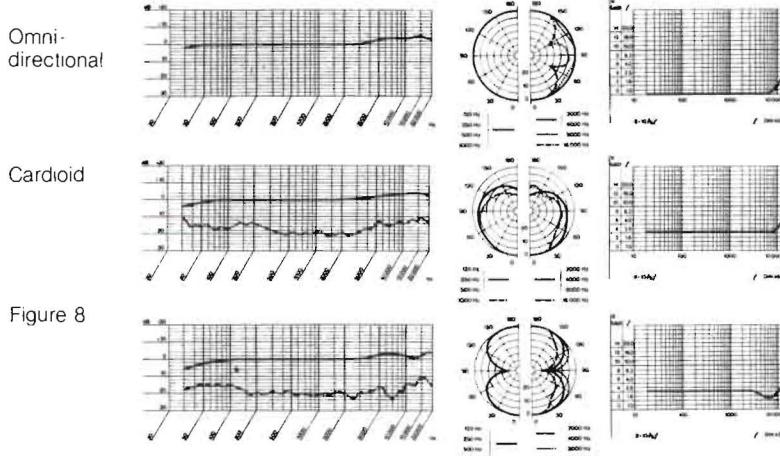


Figure 8



C 401/B 9 comb

PICKUP



There are two basic approaches to miking up an acoustic guitar on stage. While microphones provide a natural sound at a higher feedback risk, piezo pickups installed in the bridge offer high gain-before-feedback but tend to degrade the typical acoustic guitar sound.

With the C 401 contact microphone, you'll get the best of both worlds. High

sonic quality condenser transducer ensures excellent high frequency response, direct vibration pickup from the soundboard accounts for high gain-before-feedback.

For authentic acoustic sounds, New Age sounds, folk, or jazz. Besides guitar, uses include violin, banjo, sitar, zither, and other string instruments. The supplied B 9 battery power supply contains a continuous volume control.

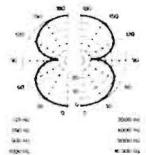
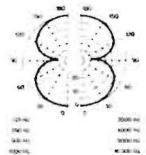
Note:

The C 401, C 408, C 409, and C 410 microphones are also available without the B 9 battery power supply (C 4.../B).



SPECIFICATIONS

Polar Pattern:	figure 8 (vibration pickup)
Frequency Range:	10 – 10,000 Hz
Sensitivity:	30 mV/msec ² (vibration pickup)
Impedance:	200 ohms
Connector:	3.5 mm mono jack plug
Size:	26 x 11.5 x 8.5 mm (1 x 0.5 x 0.3 in.)
Net/Shipping Weight:	8/260 g (0.3/9.2 oz.)



C 402/B

MINIATURE MICROPHONE



Complements the C 401. Connects to second input on B 9 battery power supply. Balance against C 401 adjustable on B 9. Installs in sound hole. Accentuates sound radiated directly by strings.

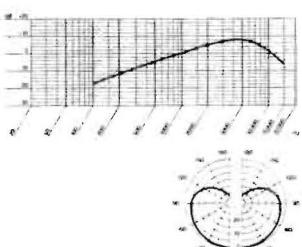
SPECIFICATIONS

Polar Pattern:	cardioid
Frequency Range:	2,500 – 20,000 Hz
Sensitivity:	13 mV/Pa
Impedance:	200 ohms
Connector:	3.5 mm mono jack plug
Size:	26 x 11.5 x 8.5 mm (1 x 0.5 x 0.3 in.)
Net/Shipping Weight:	8/140 g (0.3/4.9 oz.)



STANDARD ACCESSORIES

B 9 Battery power supply
Adhesive compound



C 408/B9 comb

PERCUSSION
MICROPHONE



Miniaturized condenser microphone with frequency response tailored to percussion instruments.

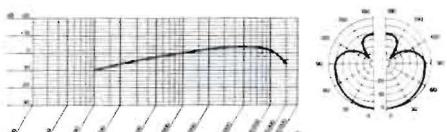
The C 408 with its model D 112 shape is no gizmo! Simply clamps on the top hoop of the drum. Response optimized for drums. Special mic for tom-toms, snare drum, bongos, congas, and timbales.

The B 9 feeds two C 408s and allows the balance between these, and overall volume, to be adjusted. Mixing two mics down to one output saves one mixer input, an ideal technique for a pair of congas, bongos, or two tom-toms.



SPECIFICATIONS

Polar Pattern:	hypercardioid
Frequency Range:	80 – 20,000 Hz
Sensitivity:	5 mV/Pa
Impedance:	200 ohms
Connector:	3.5 mm mono jack plug
Size:	approx. 75 x 35 mm (3 x 1.4 in.) incl. of clamp
Net/Shipping Weight:	40/300 g (1.4/10.6 oz.)



STANDARD ACCESSORIES

B 9 Battery power supply
W 44 Windscreen

B 9

The B 9 has one 1/4" output jack and two 3.5 mm input jacks to feed two C 401, C 402, C 408, C 409, or C 410 microphones. Balance and master volume controls. 9-V battery not included.





C 409/B 9 comb

INSTRUMENT MICROPHONE



Miniature condenser microphone that clamps on the instrument. Short gooseneck for precise alignment.

Room to move for horn players at last! Clamp the C 409 on the bell of your horn and forget about constantly checking the right working distance. A word of warning: A constant working distance means you'll have to watch your dynamic range – perfect results from the C 409 may require an initial learning phase.

The supplied battery power supply (with belt clip) provides a volume control.

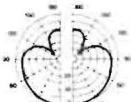
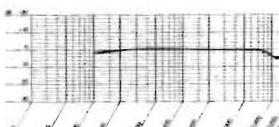
STANDARD ACCESSORIES

B 9 Battery power supply
W 44 Windscreen



SPECIFICATIONS

Polar Pattern:	hypercardioid
Frequency Range:	20 – 20,000 Hz
Sensitivity:	10 mV/Pa
Impedance:	200 ohms
Connector:	3.5 mm mono jack plug
Size:	approx. 160 x 35 mm (5.7 x 1.4 in.) incl. of clamp
Net/Shipping Weight:	45/300 g (1.6/10.6 oz.)



C 410

HEADSET MICROPHONE



Miniature condenser microphone with headband type suspension. Extremely lightweight: just 30 g (11 oz.) without cable. Detachable windscreens. Available on request with small headphones for monitoring.

For singing drummers, keyboarders, etc. Condenser design ensures uncolored reproduction of high frequency detail. Thanks to featherweight plastic construction, the C 410 will be easy on your head even after hours into the session.

STANDARD ACCESSORIES

W 410 Windscreen

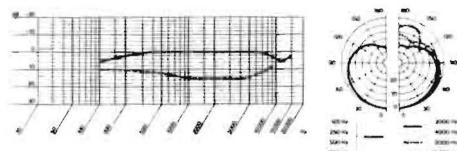
OPTIONAL ACCESSORIES

B 18 Battery power supply
MK 8/9 Cable



SPECIFICATIONS

Polar Pattern:	cardioid
Frequency Range:	20 – 20,000 Hz
Sensitivity:	3 mV/Pa
Impedance:	200 ohms
Size:	approx. 130 mm (5.1 in.) Ø, cable length: 3.5 m (11 ft. 6 in.)
Net/Shipping Weight:	130 g/370 g (4.6 oz./13 oz.)



C 410/B9

C 410 complete with 9-V battery power supply. No phantom power required. Continuous volume control.
(3.5 mm mono jack plug)

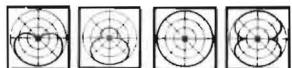
C 410 WL

Wireless version. C 410 WL/1 connects to PT 42 Pocket Transmitter, C 410 WL/2 to handheld transmitters via A 85 adapter.



C 414 B-ULS

STUDIO MICROPHONE



Large diaphragm microphone with four selectable polar patterns. Switchable 0, - 10, - 20 dB preattenuation and bass roll-off (75 and 150 Hz, 12 dB/octave). All-metal case for rf shielding.

The C 414 has been used for years as an all purpose studio microphone for vocal and instrument recording. The levels it will reproduce distortion free are extremely high for a condenser microphone: 140 dB (160 dB with pad switched in) at 1 kHz and 134/154 dB over the wide band from 30 to 20,000 Hz!

Therefore, the C 414 is often chosen for the bass drum or tom-toms. With a dynamic range of 126 dB, the C 414 B-ULS already fulfills the requirements of future digital studio technology.

Demanding sound engineers have been using the C 414 on stage, too, for overheads, grand piano, or wind instruments.

STANDARD ACCESSORIES

SA 18/3B Stand adapter
W 26 Foam windscreens

OPTIONAL ACCESSORIES

H 17 A Elastic suspension/windscreens
PF 20 "Stocking type" pop screen
B 18 Battery power supply
N 62, N 66 AC power supplies
MK 9/10 Cable
St 102 Boom stand
St 200 Floor stand



SPECIFICATIONS

Polar Pattern:	cardioid, hypercardioid, omni-directional, figure 8
Frequency Range:	20 – 20,000 Hz
Sensitivity:	12.5 mV/Pa (all polar patterns)
Impedance:	180 ohms
Equivalent Noise Level:	25 dB (CCIR 468-2) 14 dB-A (DIN 45412-A)
S/N Ratio:	80 dB
Max. SPL for 0.5% THD:	140 dB (160 dB at – 20 dB)
Dynamic Range:	126 dB min.
Size:	141 x 45 x 35 mm (5.6 x 1.8 x 1.4 in.)
Net/Shipping Weight:	310 g/380 g (11/13.4 oz)

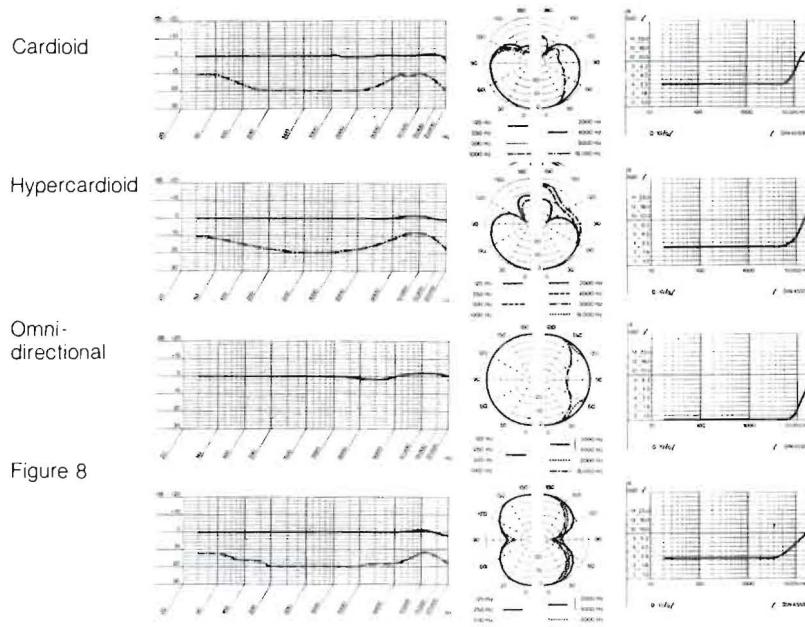


Figure 8

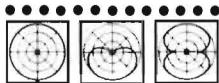
C 414 B-TL

Transformerless version of the C 414 B-ULS. Some sound engineers prefer this version without a limiting output transformer for its powerful low frequency reproduction.



C 422 comb

STEREO MICROPHONE



Stereo microphone with two vertically stacked twin diaphragm elements (CK 12 large diaphragm capsules as used in the C 414 B-ULS).

The upper transducer can be rotated through 270° with respect to the lower one for adjustment to different stereo base angles.

The entire microphone head is rotatable through 45° permitting a quick change from MS to XY recording when the microphone is fixed to the stand adapter or spider suspension. Two narrow beam LEDs mounted on the sound entry side of the two capsules enable the base angle to be checked immediately, even from a distance, in a concert hall or studio. The LEDs are powered from the S 42 E remote control, by either a conventional or a rechargeable 9-V battery which may be continuously charged by the phantom supply via a trickle charge circuit.

The 10 and 20 dB preattenuation pads for each channel can be switched in and out by a common switch. A threaded hole on the microphone shaft accepts the knurled head fixing screw on the H 15/9 spider suspension. The case is finished matte black. Three basic polar patterns (omnidirectional, cardioid, figure 8) and 6 intermediate stages per channel can be selected on the remote control.



STANDARD ACCESSORIES

- W 42 Foam windscreens
- H 15/9 Spider suspension
- S 42 E Remote control
- MK 42/20 Connecting cord for S 42 E (20 m/66 ft.)
- Carrying case

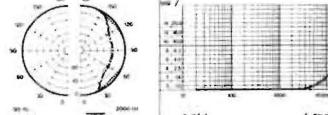
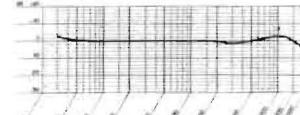
OPTIONAL ACCESSORIES

- N 62, N 66 AC power supplies
- B 18 Battery power supply (two required)
- MK 9/10 Cable
- St 102 Boom stand

SPECIFICATIONS

Polar Pattern:	omnidirectional, cardioid, figure 8, and 6 intermediate stages
Frequency Range:	20 – 20,000 Hz \pm 2.5 dB from specified curve
Sensitivity:	6 mV/Pa
Impedance:	200 ohms
Equivalent Noise Level:	30 dB (CCIR 468-2) 19 dB-A (DIN 45412-A)
S/N Ratio:	75 dB
Current Consumption:	\leq 5 mA per channel
Max. SPL for 0.5% THD:	133 dB
Crosstalk Rejection:	\geq 70 dB (20 Hz – 10 kHz) \geq 40 dB (20 Hz – 15 kHz)
Size:	43/33 Ø x 236 mm (1.7/1.3 Ø x 9.3 in.)
Net/Shipping Weight:	450 g/2 kg (16 oz./4.4 lbs)

Omnidirectional



Cardioid

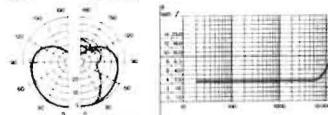
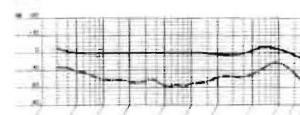
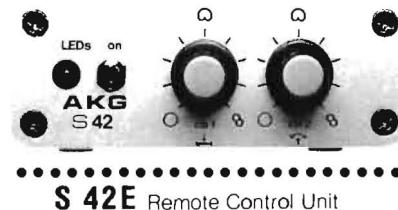
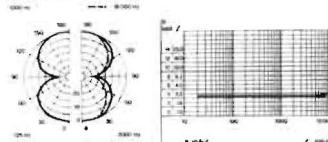
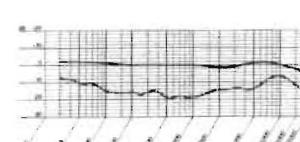


Figure 8



S 42E Remote Control Unit



THE CMS SYSTEM

Each CMS microphone consists of a condenser capsule screwed on a shaft containing the preamplifier. A range of interchangeable capsules with different polar patterns is available. For instance, one CMS microphone plus several capsules with different polar patterns make a versatile tool for overdubs.

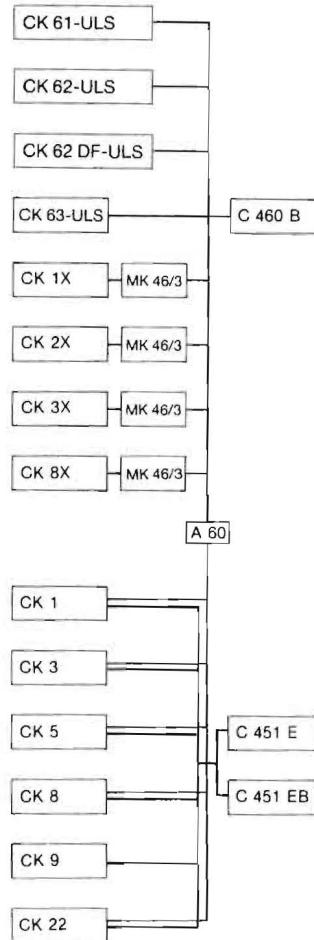
Each "comb" package contains a complete rod shaped studio microphone consisting of one CK capsule, one C 451 or C 460 B preamplifier, and various accessories.

The preamplifier and capsules are also available separately and may be combined as desired.

The CK 1, CK 3, CK 5, CK 8, CK 9 *), and CK 22 capsules screw directly on the C 451 and – via the A 60 adapter – the C 460 B.

The CK 1 X, CK 2 X, CK 3 X, and CK 8 X connect to the C 460 B preamplifier via an extension cable. The capsules can thus be set up away from the more bulky preamplifiers to provide high quality sound with minimum visual interference in film, TV, and theater applications.

The interchangeability of CMS capsules allows many different types of applications to be covered and creative mixing techniques to be tried with relatively few components.



*) CK 9 needs modifying to accommodate
C 460 B

C 451 EBcomb

STUDIO MICROPHONE



Cardioid condenser studio microphone with FET preamplifier. Switchable 0, -7, -20 dB bass roll-off at 50 Hz. Matte black chrome plated.

The CK 1 capsule can be unscrewed from the C 451 EB preamp, which may also be combined with the CK 3, CK 5, and other CMS capsules (see CMS System).

For high level applications (drums, wind instruments), the A 50 attenuation pad may be screwed in between the capsule and the C 451. The A 51 swivel enables the capsule to be angled away from the preamp axis – ideal, e.g., for optimum placement for the snare drum.

The C 451 EB comb has become a studio standard microphone. Preferred applications include acoustic instruments such as cymbals, grand piano, string instruments. Being rugged, it is frequently used on stage for overheads, hi-hat, or snare drum.

PACKAGE

CK 1 Condenser capsule
C 451 EB Preamplifier
SA 40 Stand adapter
W 32 Foam windscreens

OPTIONAL ACCESSORIES

H 30 Shock-mount stand adapter
B 18 Battery power supply
N 62, N 66 AC power supplies
MK 9/10 Cable
St 102 Boom stand

SPECIFICATIONS

Polar Pattern:	cardioid
Frequency Range:	20 – 20,000 Hz
Sensitivity:	9.5 mV/Pa
Impedance:	200 ohms
Equivalent Noise Level:	28 dB (CCIR 468-2) 18 dB-A (DIN 45412-A)
S/N Ratio:	76 dB
Size:	18 Ø x 159 mm (0.7 Ø x 6.3 in.)
Net/Shipping Weight:	80/350 g (1.8/12.3 oz.)



C 451 Ecomb

STUDIO MICROPHONE

Same as C 451 EB comb, except without bass roll-off switch.
Nickel plated finish. 18 Ø x 143 mm (0.7 Ø x 5.6 in.)

C 451E

PREAMPLIFIER

Same as C 451 E comb, except without CK 1 capsule. Matte black.
18 Ø x 120 mm (0.7 Ø x 4.7 in.)

C 451EB

PREAMPLIFIER

Same as C 451 EB comb, except without CK 1 capsule. Matte black.
18 Ø x 136 mm (0.7 Ø x 5.4 in.)





C 460 B comb-ULS/61

STUDIO MICROPHONE



The heart of this "Ultra Linear Series" cardioid microphone is the C 460 B preamplifier. What sets it apart is the absolute linearity of all important parameters such as frequency response, directivity factor, electrical transfer characteristics, as well as low self-noise and a high overload margin. A specially designed output stage will drive all types of loads encountered in day-to-day work, including excessively long cables, without any noticeable signal degradation.

Switchable 70/150 Hz, 12 dB/octave bass-cut. Switchable 10 dB output level attenuation. This pad is post the

input stage and thus ensures continued performance to specifications. For close-up miking of very loud instruments (snare and bass drums) the A 60 adapter allows a CK 1 capsule and A 50 pad to be screwed on the preamp.

The C 460 B comb-ULS sounds somewhat less bright than microphones with a CK 1 capsule. Therefore, CK 1's are often used for distant miking, CK 61's for close miking.



PACKAGE

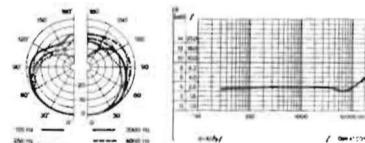
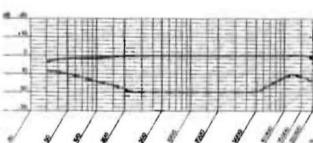
CK 61-ULS Condenser capsule
C 460 B Preamplifier
SA 40 Stand adapter
W 32 Foam windscreens

OPTIONAL ACCESSORIES

A 61 Swivel
VR 61 30-cm (1-ft.) extension tube
VR 62 90-cm (3-ft.) extension tube
SA 18/2 B All-metal stand adapter
W 46 Wire mesh windscreens
H 30 Shock-mount stand adapter
B 18 Battery power supply
N 62, N 66 AC power supplies
MK 9/10 Cable
St 102 Boom stand

SPECIFICATIONS

Polar Pattern:	cardioid
Frequency Range:	20 – 20,000 Hz
Sensitivity:	8 mV/Pa
Impedance:	120 ohms
Equivalent Noise Level:	25 dB (CCIR 468-2) 14 dB-A (DIN 45412-A)
S/N Ratio:	80 dB
Max. SPL for 0.5% THD:	134 dB from 30 Hz to 20 kHz
Size:	21 Ø x 173 mm (0.8 Ø x 6.8 in.)
Net/Shipping Weight:	140/500 g (4.9 oz./1.1 lbs.)



C 460 B comb-ULS/62

STUDIO MICROPHONE



Omnidirectional ULS Series microphone.
Otherwise as C 460 B comb-ULS/61.

All omnidirectional microphones provide a good sense of ambience which

permits very natural sounding recordings. No proximity effect means no coloration (bass boost) at short working distances.

C 460 B comb-ULS/63

STUDIO MICROPHONE



Hypercardioid polar pattern, otherwise as C 460 B comb-ULS/61.

Higher rejection of off-axis sounds due to the hypercardioid polar pattern

results in higher acoustical separation, less spillover, and, consequently, better channel separation.

C 460 B

PREAMPLIFIER

Same as C 460 B comb-ULS/61, except without CK 61 capsule.
Also suited for CK 1, CK 3, CK 5, CK 8, and CK 22 in conjunction with A 60 adapter.

CK 1 X comb

STUDIO MICROPHONE



Complete microphone with capsule for use away from C 460 B preamplifier. Special cord supplied (see CK 1 X).

PACKAGE

CK 1 X Capsule
C 460 B Preamplifier
MK 46/3 Capsule cord with
H 48 Stand adapter
W 32 Foam windscreens

OPTIONAL ACCESSORIES

St 46 Table stand
MK 46/.. Extension cord (specify length in m)
W 32 Foam windscreens
H 46 Spider suspension
H 52 Stereo hanger
N 62, N 66 AC power supplies
B 18 Battery power supply



CK 1X

CARDIOID CAPSULE



Low-profile matte black capsule
Can be used away from the C 460 B
preamplifier for visually unobtrusive
placement.

A built-in miniature connector
accepts the MK 46/3 cord connecting

the CK 1 X to the C 460 B.
The 3-m (10-ft.) MK 46/3 may be
extended to 60 m (180 ft.) max.
(depending on
surrounding rf field
strengths) with an
MK 46/length-in-m
extension cord

The H 52 stereo hanger allows two
CK 1 X capsules to be set up in an XY
or ORTF configuration.

MK 46/3 and C 460 B are not
supplied with the CK 1 X.



REQUIRED ACCESSORIES

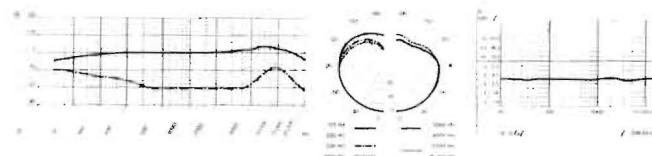
C 460 B Microphone preamplifier
MK 46/3 Capsule cord
H 48 Stand adapter

OPTIONAL ACCESSORIES

St 46 Table stand
MK 46/ Extension cord (specify length in m)
W 32 Foam windscreens
H 46 Spider suspension
H 52 Stereo hanger
N 62, N 66 AC power supplies
B 18 Battery power supply

SPECIFICATIONS (with C 460 B)

Polar Pattern:	cardioid
Frequency Range:	20 – 20,000 Hz
Sensitivity:	8 mV/Pa
Equivalent Noise Level:	24 dB (CCIR 468-2) 18 dB-A (DIN 45412-A)
S/N Ratio:	76 dB
Max. SPL for 0.5% THD:	140 dB
Size:	18 Ø x 40 mm (0.7 Ø x 1.6 in.)
Net/Shipping Weight:	30/150 g (1.1/5.3 oz.)



CK 2X



OMNIDIRECTIONAL CAPSULE

Same as CK 1 X, except for omni-directional polar pattern. Connection and accessories as CK 1 X.

SPECIFICATIONS (with C 460 B)

Polar Pattern:	omnidirectional
Frequency Range:	20 – 20,000 Hz
Sensitivity:	6 mV/Pa
Equivalent Noise Level:	26 dB (CCIR 468-2) 20 dB-A (DIN 45412-A)
S/N Ratio:	74 dB
Max. SPL for 0.5% THD:	140 dB
Size:	18 Ø x 40 mm (0.7 Ø x 1.6 in.)
Net/Shipping Weight:	30/150 g (1.1/5.3 oz.)



CK 3X 
HYPERCARDIOID CAPSULE



Same as CK 1 X, except for hypercardioid polar pattern.

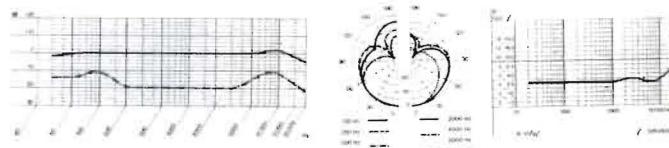


ACCESSORIES

Same as for CK 1 X

SPECIFICATIONS (with C 460 B)

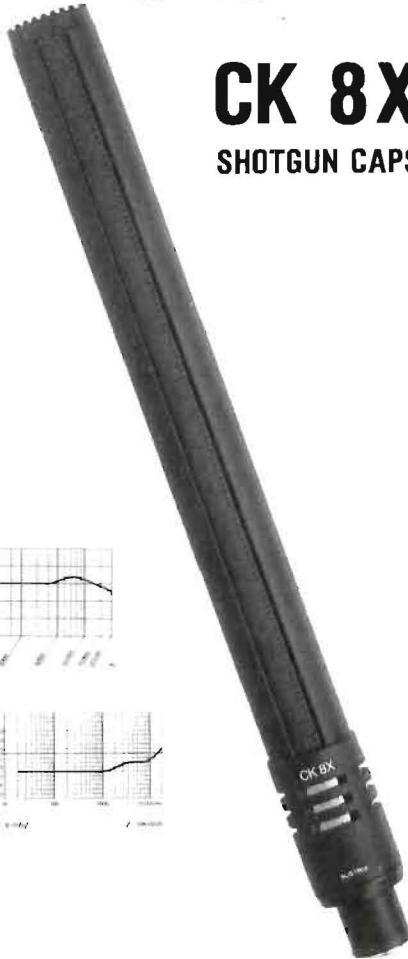
Polar Pattern:	hypercardioid
Frequency Range:	20 – 16,000 Hz
Sensitivity:	11 mV/Pa
Equivalent Noise Level:	23 dB (CCIR 468-2) 17 dB·A (DIN 45412-A)
S/N Ratio:	77 dB
Max. SPL for 0.5% THD:	140 dB
Size:	18 Ø x 40 mm (0.7 Ø x 1.6 in.)
Net/Shipping Weight:	30/150 g (1.1/5.3 oz.)



CK 8X 
SHOTGUN CAPSULE

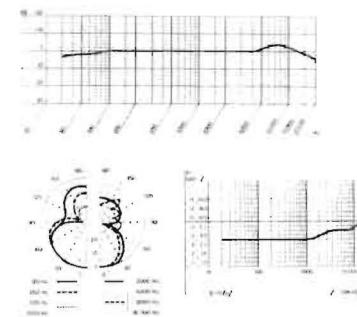


Hypercardioid polar pattern for bass and midrange, increasing directivity for high frequencies. Connection and accessories as for CK 1 X.



SPECIFICATIONS (with C 460 B)

Polar Pattern:	hypercardioid/directional
Frequency Range:	30 – 20,000 Hz
Sensitivity:	10 mV/Pa
Equivalent Noise Level:	28 dB (CCIR 468-2) 15 dB·A (DIN 45412-A)
S/N Ratio:	79 dB
Max. SPL for 0.5% THD:	137 dB
Size:	18.5 Ø x 207mm (0.7 Ø x 8.1 in.)
Net/Shipping Weight:	120/150 g (4.2/5.3 oz.)





CK 1

CARDIOID CAPSULE



Cardioid polar pattern.

For overhead, hi-hat, snare drum, acoustic instruments such as guitar, piano, etc. Use a W 17 A wire mesh windscreens for protection from drumsticks.

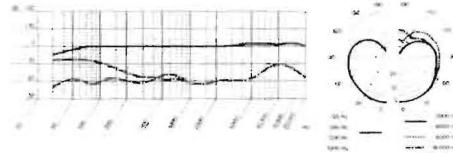


OPTIONAL ACCESSORIES

W 32 Foam windscreens
W 17 A Wire mesh windscreens

SPECIFICATIONS (with C 451)

Polar Pattern:	cardioid
Frequency Range:	20 – 20,000 Hz
Sensitivity:	9.5 mV/Pa
Size:	18 Ø x 28 mm (0.7 Ø x 1.1 in.)
Net/Shipping Weight:	20/60 g (0.7/2.1 oz.)



CK 3

HYPERCARDIOID CAPSULE



Hypercardioid polar pattern.

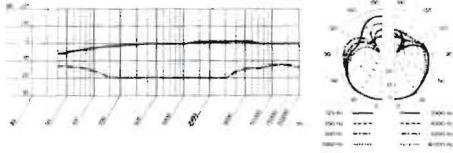
Same as CK 1, except for a narrower pickup angle for even better off-axis rejection which translates into excellent separation from neighboring instruments.

Often used to solve leakage problems, for instance between a hi-hat and snare drum. Also ideal where monitor speakers create a feedback problem when miking up quiet instruments such as an acoustic guitar.



SPECIFICATIONS (with C 451)

Polar Pattern:	cardioid
Frequency Range:	20 – 20,000 Hz
Sensitivity:	9.5 mV/Pa
Size:	18 Ø x 28 mm (0.7 Ø x 1.1 in.)
Net/Shipping Weight:	20/60 g (0.7/2.1 oz.)



CK 5

VOCAL CAPSULE



Shock mount and integrated wind-screen for on stage vocal use. Same response as CK 1. Well suited for horns, too.

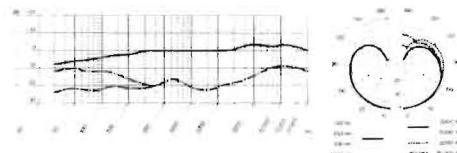
OPTIONAL ACCESSORIES

W 23 Foam windscreens



SPECIFICATIONS (with C 451)

Polar Pattern:	cardioid
Frequency Range:	20 – 20,000 Hz
Sensitivity:	9.5 mV/Pa
Size:	49 Ø x 72 mm (1.9 Ø x 2.8 in.)
Net/Shipping Weight:	100/320 g (3.5/11.3 oz.)



Short shotgun capsule combines pressure gradient and interference principles. Rejects rear and off-axis sounds.

Applications include far miking in TV or film studios, front-of-stage miking, etc. For acoustic guitar (less fingering noise), as well as overheads or far miking of guitar amps in pop productions.

STANDARD ACCESSORIES

W 18 Foam windscreens

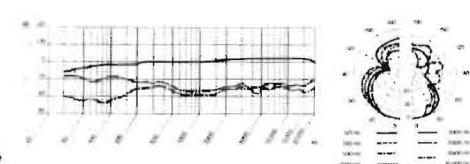


SPECIFICATIONS (with C 451)

Polar Pattern:	hypercardioid/directional
Frequency Range:	30 – 18,000 Hz
Sensitivity:	15 mV/Pa
Size:	18Ø x 215 mm (0.7Ø x 8.5 in.)
Net/Shipping Weight:	75/330 g (2.7/11.7 oz.)

OPTIONAL ACCESSORIES

Rycote "Zeppelin" windscreens, available through AKG.





CK 9

SHOTGUN CAPSULE



The CK 9 ensures maximum directivity for nearly complete rejection of sounds from the sides and rear. Its high directivity provides for working distances three times that of a conventional

cardioid microphone. For general recording from greater distances.

Outdoor recording calls for an efficient windscreens; a W 19 windscreens is included.

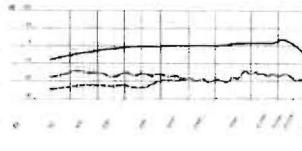


STANDARD ACCESSORIES

W 19 Foam windscreens

SPECIFICATIONS (with C 451)

Polar Pattern:	directional
Frequency Range:	30 – 18,000 Hz
Sensitivity:	11 mV/Pa
Size:	23 Ø x 610 mm (0.9 Ø x 24 in.)
Net/Shipping Weight:	480/950 g (1.1/2.1 lbs)



CK 22

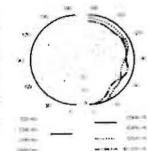
OMNIDIRECTIONAL CAPSULE



Omnidirectional polar pattern ensures low susceptibility to wind, pop, and vibration noise.

For use with C 451 as a measurement microphone for analyzers. Like all omnis, ideal for A-B stereo: just hang two mics from the ceiling, a few meters

apart, directly above the band or orchestra. This setup will reliably balance the instruments and give a good ambient feel.

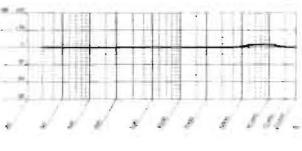


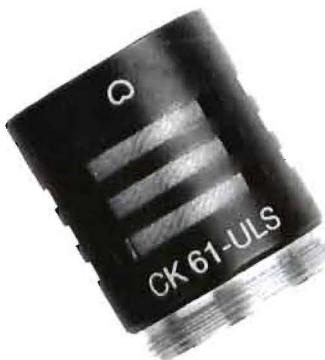
OPTIONAL ACCESSORIES

W 32 Foam windscreens

SPECIFICATIONS (with C 451)

Polar Pattern:	omnidirectional
Frequency Range:	20 – 20,000 Hz
Sensitivity:	8 mV/Pa
Size:	18 Ø x 34 mm (0.7 Ø x 1.3 in.)
Net/Shipping Weight:	40/80 g (1.4/2.8 oz.)

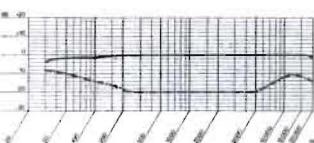




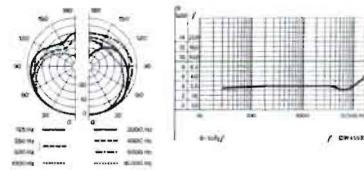
Ultra Linear Series cardioid capsule for use with C 460 B. Diaphragm diameter about 15 mm (0.6 in.) Same applications as for CK 1, especially suited for difficult sources thanks to excellent response

SPECIFICATIONS (with C 460 B)

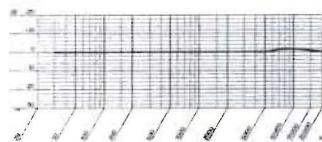
Polar Pattern:	cardioid
Frequency Range:	20 – 20,000 Hz
Sensitivity:	8 mV/Pa
Size:	21 Ø x 26.5 mm (0.8 Ø x 1 in.)
Net/Shipping Weight:	25/170 g (0.9/6 oz.)



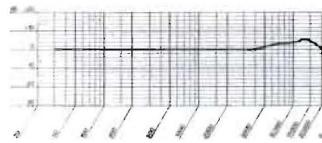
CK 61-ULS CARDIOID CAPSULE



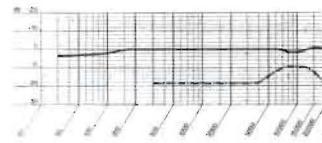
Same as CK 61, except for omnidirectional polar pattern. For more reverberant sounding recordings.



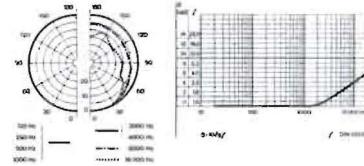
Omnidirectional capsule with specially equalized frequency response. For far-field mixing outside the room radius, where most of the sound arriving at the microphone is reflected, diffuse sound.



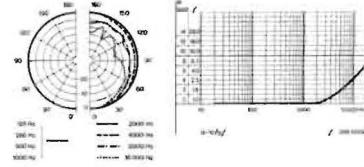
Same as CK 61, except for hypercardioid polar pattern. Better off-axis rejection provides better channel separation and in many cases higher gain-before-feedback.



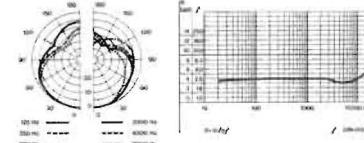
CK 62-ULS OMNIDIRECTIONAL CAPSULE



CK 62-DF OMNIDIRECTIONAL CAPSULE



CK 63-ULS HYPERCARDIOID CAPSULE





C 522 ENG

STEREO REPORTERS' MICROPHONE



Two condenser cardioid capsules angled at 90° for XY stereo. Cable connector doubles as automatic on/off switch. Rechargeable battery/phantom powering. Battery charging either by commercial charger or from phantom power during operation. Battery operating time: 50 to 150 hrs. Rugged all-metal case. Battery check LED.

The C 522 ENG is a simple and professional tool for making excellent stereo features, interviews, music recordings, etc. Connects to all types of recorders (with balanced or unbalanced inputs). For handheld or stand mounted use.

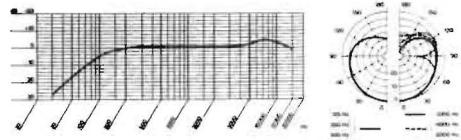


STANDARD ACCESSORIES

SA 41/1 Stand adapter
H 30 Shock-mount stand adapter
W 52 Foam windscreen
MK 52/3 3-m (10-ft.) connecting cord with two 3-pin XLR connectors
MK 52/3 U 3-m (10-ft.) connecting cord with 3.5-mm stereo jack plug
Strong carrying case for microphone and accessories

SPECIFICATIONS

Polar Pattern:	2 x cardioid
Frequency Range:	20 – 20,000 Hz
Sensitivity:	10 mV/Pa
Max. Sensitivity Difference between Channels:	2 dB
Impedance:	200 ohms
Equivalent Noise Level:	32 dB (CCIR 468-2) 20 dB-A (DIN 45412-A)
S/N Ratio:	74 dB
Max. SPL for 0.5% THD:	128 dB
Connector:	5-pin XLR
Size:	52/27 Ø x 215 mm (2 1/16 Ø x 8.5 in.)
Net/Shipping Weight:	300 g/1 kg (11 oz/2.2 lbs.)



C 535

VOCAL MICROPHONE



Rugged condenser vocal microphone, excellent response, particularly to high frequencies. Switchable 14 dB pre-attenuation pad and 500 Hz, 6 dB/octave bass roll-off, and 100 Hz, 12 dB/octave bass cut-off. Matte black case.

Its frequency response extending to 20 kHz, the C 535 will capture all the high frequency detail of a singer's voice and place it slightly in front of the accompaniment. The proximity effect differs from that of dynamic mics such as the D 330 in that touching the mic with the lips causes less bass boost.

Thus, the C 535 is ideal for singers who often change their working distance.

Being a condenser, the C 535 is also popular for studio recording and distant miking on stage: overhead, hi-hat, percussion and string instruments. In this case, the pad should be switched out for the necessary increase in sensitivity.



STANDARD ACCESSORIES

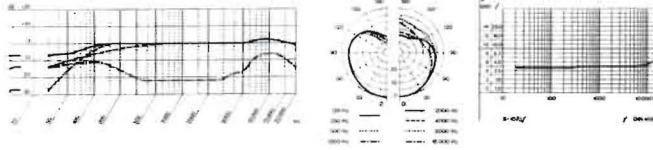
SA 41/1 Stand adapter

OPTIONAL ACCESSORIES

W 23 Foam windscreens
H 30 Shock-mount stand adapter
B 18 Battery power supply
N 62, N 66 AC power supplies
MK 9/10 Cable
St 102 Boom stand
St 200 Floor stand

SPECIFICATIONS

Polar Pattern:	cardioid
Frequency Range:	20 – 20,000 Hz
Sensitivity:	7 mV/Pa
Impedance:	200 ohms
Equivalent Noise Level:	30 dB (CCIR 468-2) 21 dB-A (DIN 45412-A)
S/N Ratio:	73 dB
Max. SPL for 0.5% THD:	132 dB
Size:	45/25 Ø x 183 mm (1.8/1 Ø x 7.2 in.)
Net/Shipping Weight:	300/780 g (1.1 oz./1.7 lbs.)



C 562BL

BOUNDARY LAYER MICROPHONE



Rugged, impact proof boundary layer microphone for placement on the floor or fixing to large surfaces (mounting holes provided). The transducer element is flush mounted in the center of the microphone. 3-m (10-ft.) steel wire reinforced connecting cord. Hemispherical polar pattern.

The C 562 BL provides natural sounding recordings with a good sense of depth. For optimum bass reproduction, it should be mounted on a large surface (floor, wall, piano lid, gobo). Boundary layer mics have proven their value in grand piano mixing (fixed to the lid); ambient mixing, e.g., for drums (wall mounted); and acoustic instrument mixing (fixed to a large perspex plate in front of the instrument).

The C 562 BL sets up quickly and easily and is very inconspicuous – an asset in recording persons who are frightened by microphones. Two C 562's are a good choice for A-B stereo location recording (concerts etc.).

STANDARD ACCESSORIES

Dedicated stand adapter
W 62 Foam windscreens
Fixed 3-m (10-ft.) connecting cord

OPTIONAL ACCESSORIES

B 18 Battery power supply
N 62, N 66 AC power supplies
MK 9/10 Cable

SPECIFICATIONS

Polar Pattern:	hemispherical
Frequency Range:	20 – 20,000 Hz
Sensitivity:	20 mV/Pa
Impedance:	600 ohms
Equivalent Noise Level:	28 dB (CCIR 468-2) 16 dB-A (DIN 45412-A)
S/N Ratio:	78 dB
Max. SPL for 0.5% THD:	130 dB
Size:	160 Ø x 7 (9) mm (6.3 Ø x 0.3 (0.4) in.)
Net/Shipping Weight:	950 g/2.9 kg (2.1/6.4 lbs.)



C 567 E1

MINIATURE MICROPHONE



Inconspicuous, matte black, omnidirectional miniature microphone.
3.5-m (11-ft. 8-in.) connecting cord.

Lapel or buttonhole microphone for voice pickup.

Its wide frequency range makes it a very good instrument microphone, too. May be installed inside a guitar sound

hole; also suited for violin and zither. To mic up a grand piano, tape two C 567's to the lid, which may then be closed for higher gain-before-feedback.

STANDARD ACCESSORIES

H 21 Universal clamp
H 20 Tie pin
W 37 Wire mesh windscreen
H 16 Belt adapter

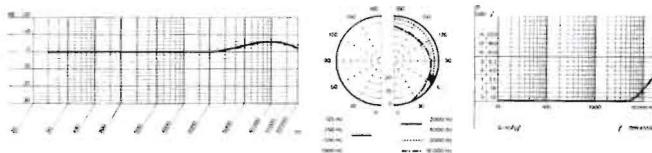
OPTIONAL ACCESSORIES

B 18 Battery power supply
N 62, N 66 AC power supplies
MK 9/10 Cable



SPECIFICATIONS

Polar Pattern:	omnidirectional
Frequency Range:	20 – 20,000 Hz
Sensitivity:	6 mV/Pa
Impedance:	100 ohms
Equivalent Noise Level:	34 dB (CCIR 468-2) 21 dB-A (DIN 45412-A)
S/N Ratio:	73 dB
Max. SPL for 0.5% THD:	132 dB
Size:	14 Ø x 24 mm (0.5 Ø x 1 in.)
Net/Shipping Weight:	100/200 g (3.5/7 oz.)



CK 67/3

Same as C 567 E1, except with 3-m (10-ft.) unterminated cable. For wireless microphone transmitters or portable cassette recorders.

CK 67/B9

Same as C 567 E1, except with B 9 battery power supply. No phantom power required, continuous volume control.

CK 67WL

For wireless systems: CK 67 WL/ connects to PT 42 Pocket Transmitter, CK 67 WL/2 to handheld transmitters via A 85 adapter.



C 568 EB

SHOTGUN MICROPHONE



Combined pressure gradient/interference microphone. Hypercardioid below about 500 Hz, continuously increasing directivity above 500 Hz. Switchable bass cut. Matte black all-metal case.

Shotgun microphones efficiently reject sounds from the sides. The C 568 EB is the microphone of choice for film, TV, video, lectern, or stage front distant miking.

STANDARD ACCESSORIES

SA 40 Stand adapter

W 68 Foam windscreens

OPTIONAL ACCESSORIES

H 30 Shock-mount/stand adapter

H 38 Small shock-mount

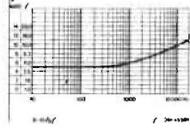
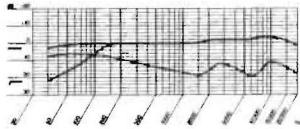
SA 38/H Small shock-mount/stand adapter

B 18 Battery power supply

N 62, N 66 AC power supplies

SPECIFICATIONS

Polar Pattern:	hypercardioid/directional
Frequency Range:	20 - 20,000 Hz
Sensitivity:	11 mV/Pa
Impedance:	600 ohms
Equivalent Noise Level:	28 dB (CCIR 468-2) 18 dB·A (DIN 45412-A)
S/N Ratio:	76 dB
Max. SPL for 0.5% THD:	128 dB
Size:	21 Ø x 255 mm (0.8 Ø x 10 in.)
Net/Shipping Weight:	175/650 g (6.2 oz./1.4 lbs.)



C 747comb

MINIATURE MICROPHONE



Pen sized condenser microphone. Specifically tuned acoustic tube in front of the transducer provides high sensitivity and unusually smooth low frequency response for a miniature directional microphone.

A dedicated set of accessories enables this small microphone to be set up easily and inconspicuously, without a stand. Very good results for snare drum, acoustic guitar, and saxophone, both on stage and in the studio. Excellent spot microphone thanks to high separation (hypercardioid).

STANDARD ACCESSORIES

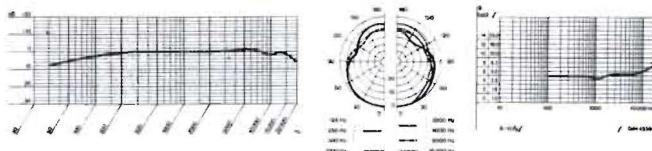
W 70 Foam windscreens
MSH 70 Short gooseneck (140 mm/5.5 in.)
H 47 Stand adapter
SA 80 Universal clamp
SHZ 80 Screw link

OPTIONAL ACCESSORIES

MSH 80 Gooseneck (390 mm/15.3 in.)
N 62, N 66 AC power supplies
B 18 Battery power supply
MK 9/10 Cable

SPECIFICATIONS

Polar Pattern:	hypercardioid
Frequency Range:	30 – 18,000 Hz
Sensitivity:	10 mV/Pa
Impedance:	400 ohms
Equivalent Noise Level:	32 dB (CCIR 468-2). 21 dB-A (DIN 45412-A)
S/N Ratio:	73 dB
Max. SPL for 0.5% THD:	133 dB
Size:	9 Ø x 135 mm (0.4 Ø x 5.3 in.)
Net/Shipping Weight:	35 g without connector and cord/ 750 g (1.2 oz./1.7 lbs.)





C 1000 S

VOCAL MICROPHONE



Rugged condenser vocal microphone, 9-V battery or phantom powered. On/off switch. Response similar to C 535.

The C 1000 S provides uncompromising studio quality even in battery operation as the 9-V battery, available everywhere, guarantees identical performance as on phantom power. Excellent vocal microphone, also suited for distant miking of choirs, acoustic instruments, etc. An ideal home recording microphone.

STANDARD ACCESSORIES

SA 43 Stand adapter

OPTIONAL ACCESSORIES

W 1000 Foam windscreens

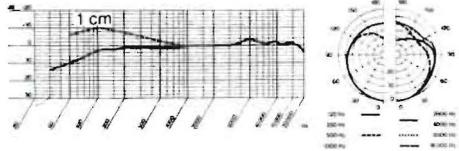
MK 9/10 Cable

St 102 Boom stand

St 200 Floor stand

SPECIFICATIONS

Polar Pattern:	cardioid
Frequency Range:	50 – 20,000 Hz
Sensitivity:	6 mV/Pa
Impedance:	200 ohms
Max. SPL for 0.5% THD:	137 dB
Size:	34 Ø x 220 mm (1.3 Ø x 8.7 in.)
Net/Shipping Weight:	275/820 g (9.7 oz./1.8 lbs.)



DYNAMIC MICROPHONES





D 12

BASS MICROPHONE



A hand made large diaphragm transducer and a special "bass chamber" give the D 12 its unique bass response characterized by a peak around 100 Hz and pronounced proximity effect. The D 12 has a built-in windscreens.

The D 12 has been the standard microphone for bass drum, bass guitar, tuba, trombone, low pitched instruments in general. It is also often used for guitar, mainly for slightly distorted rock sounds.

In the studio, the D 12 has often turned out to be the optimum mic for quiet instruments from the acoustic guitar to the oboe, and for quiet voices, too.

STANDARD ACCESSORIES

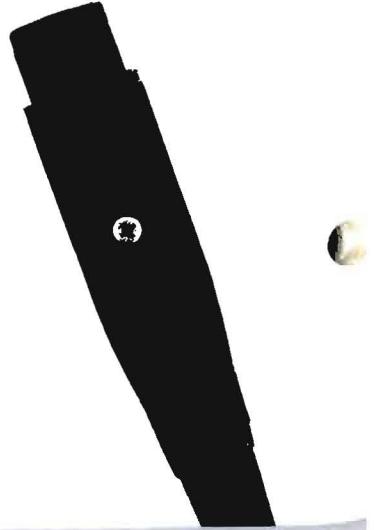
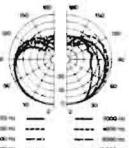
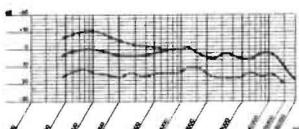
SA 40 Stand adapter

OPTIONAL ACCESSORIES

MK 9/10 Cable
St 102 Boom stand
St 200 Floor stand

SPECIFICATIONS

Polar Pattern:	cardioid
Frequency Range:	40 – 15,000 Hz
Sensitivity:	2.2 mV/Pa
Impedance:	290 ohms
Size:	55 x 76 x 140 mm (2.2 x 3 x 5.5 in.)
Net/Shipping Weight:	580/870 g (1.3/1.9 lbs.)



D 58

CLOSE TALKING MICROPHONE



Small dynamic noise cancelling close talking microphone with high ambient noise rejection due to differential design.

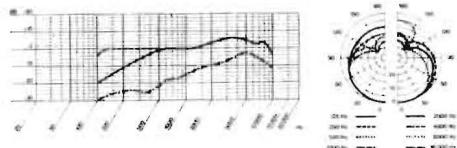
OPTIONAL ACCESSORIES

W 32 Foam windscreens
MSH 32 Gooseneck
MSH 33 Gooseneck
MSH 52 Gooseneck
MSH 53 Gooseneck



SPECIFICATIONS

Polar Pattern:	hypercardioid
Frequency Range:	70 – 10,000 Hz
Sensitivity:	0.72 mV/Pa
Impedance:	240 ohms
Size:	20 Ø x 42 mm (0.8 Ø x 1.7 in.)
Net/Shipping Weight:	40/150 g (1.4/5.3 oz.)





D 70 ME

VOCAL MICROPHONE



The D 70 ME offers the essential properties of any mic, ruggedness and sound quality, at an affordable price. The metal body is coated with matte black plastic. The D 70 ME features an integrated pop screen.

Like all vocal microphones, the D 70 ME may be used for percussion instruments, tom-toms, and horns, too.

STANDARD ACCESSORIES

SA 44 Stand adapter

OPTIONAL ACCESSORIES

W 31 Foam windscreens

MK 9/10 Cable

St 102 Boom stand

St 200 Floor stand

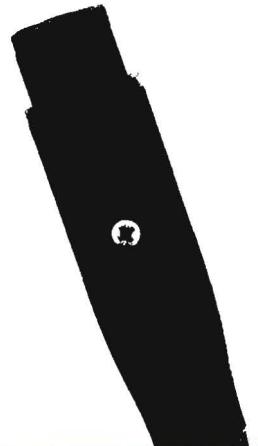
SPECIFICATIONS

Polar Pattern:	cardioid
Frequency Range:	50 – 18,000 Hz
Sensitivity:	1.3 mV/Pa
Impedance:	620 ohms
Size:	35 Ø x 174 mm (1.3 Ø x 6.9 in.)
Net/Shipping Weight:	190/280 g (6.7/9.9 oz.)



D 70 M

Same as D 70 ME, except with fixed 3-m (10-ft.) cord with 1/4" jack plug. Without SA 44.



D 80

VOCAL MICROPHONE



AKG's best selling low cost microphone. Typical vocal microphone with integrated pop screen, matte black case. On/off switch. Complete with cable with 1/4" jack plug.

Also suited for percussion instruments, tom-toms, horns.

STANDARD ACCESSORIES

SA 26 Stand adapter
5-m (15-ft.) cable with 1/4" jack plug

OPTIONAL ACCESSORIES

W 23 Foam windscreen
St 200 Floor stand
St 1 Table stand

SPECIFICATIONS

Polar Pattern:	cardioid
Frequency Range:	60 – 16,000 Hz
Sensitivity:	1.4 mV/Pa
Impedance:	210 ohms
Size:	54 Ø x 185 mm (2.1 Ø x 7.3 in.)
Net/Shipping Weight:	210/500 g (7.4 oz./1.1 lbs.)



D 90 S

INSTRUMENT MICROPHONE



Rugged stage microphone with additional protective basket for the transducer element. Cardioid polar pattern. Lockable on/off switch. Chrome plated case.

Suited for horns, percussions, vocalists, choir.

STANDARD ACCESSORIES

SA 44 Stand adapter

OPTIONAL ACCESSORIES

W 23 Foam windscreens

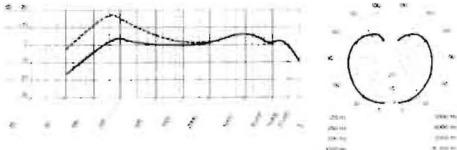
W 31 Foam windscreens

MK 9/10 Cable

St 200 Floor stand

SPECIFICATIONS

Polar Pattern:	cardioid
Frequency Range:	70 – 18,000 Hz
Sensitivity:	1.3 mV/Pa
Impedance:	300 ohms
Size:	45 Ø x 190 mm (1.8 Ø x 7.5 in.)
Net/Shipping Weight:	210/300 g (7.4/10.6 oz.)



D 95 S

VOCAL MICROPHONE



Rugged vocal microphone with additional protective basket for the transducer element. On/off switch lockable in On position to prevent inadvertent switching off during performance. Matte black finish.

The D 95 S has a hypercardioid polar pattern for high gain-before-feedback. Besides vocals, uses include horns, percussions, tom-toms.

STANDARD ACCESSORIES

SA 44 Stand adapter

OPTIONAL ACCESSORIES

W 23 Foam windscreens

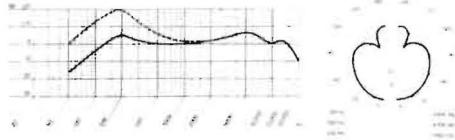
W 31 Foam windscreens

MK 9/10 Cable

St 200 Floor stand

SPECIFICATIONS

Polar Pattern:	hypercardioid
Frequency Range:	70 – 18.000 Hz
Sensitivity:	1.3 mV/Pa
Impedance:	300 ohms
Size:	45 Ø x 190 mm (1.8 Ø x 7.5 in.)
Net/Shipping Weight:	210/300 g (7.4/10.6 oz.)





D 109

LAVALIER MICROPHONE



Small omnidirectional dynamic lavalier microphone. Sliding necklace clamp permits response peak between 2 and 8 kHz for better intelligibility. Complete with fixed 10-m (30-ft.) unterminated cable.

The D 109 may be clipped on the lapel, worn around the neck, or, without the necklace clamp, used handheld for reporting.

STANDARD ACCESSORIES

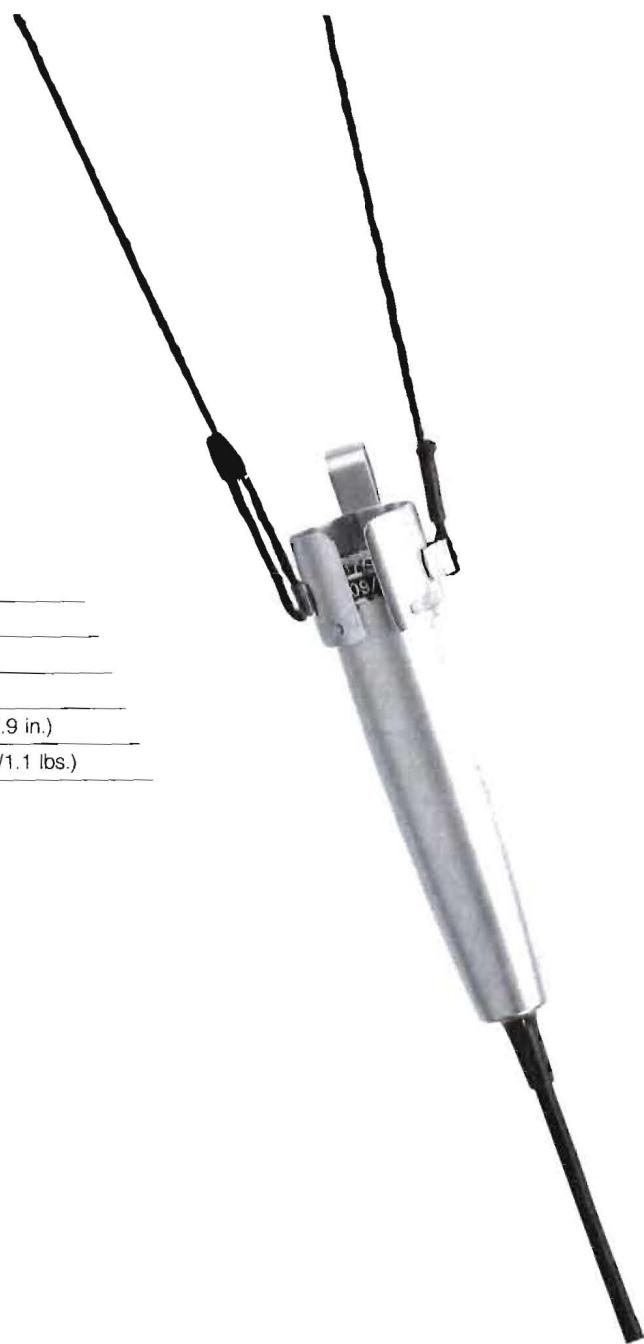
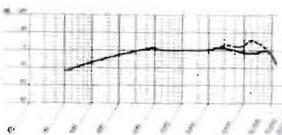
Detachable necklace clamp with tie clip and necklace

OPTIONAL ACCESSORIES

NC 3 MC Male XLR connector

SPECIFICATIONS

Polar Pattern:	omnidirectional
Frequency Range:	50 – 15,000 Hz
Sensitivity:	1.1 mV/Pa
Impedance:	240 ohms
Size:	18 Ø x 73 mm (0.7 Ø x 2.9 in.)
Net/Shipping Weight:	170 g w/cord/500 g (6 oz./1.1 lbs.)



D 112

BASS MICROPHONE



Changes in musicians' and listeners' tastes have been reflected by microphone designs: the D 112 has been developed as an optimized tool for creating modern bass drum and bass guitar sounds. This microphone's assets include absolute freedom from distortion, a very low diaphragm resonance frequency, a relatively narrow-band presence rise at 4 kHz, and a strongly built case.

The D 112 gives a bass drum a lot of presence without much equalization. High energy low bass below 100 Hz provides power, the boosted mid and clean high frequencies above 10 kHz keep the bass drum and bass guitar clearly distinguishable within the mix. A built-in windscreens enables the D 112 to be used for low pitched horns such as the trombone and tuba as well.

In short, the AKG bass microphones offer two sound alternatives:
D 12 – round, momentous;
D 112 – punchy, contemporary.



STANDARD ACCESSORIES

SA 40 Stand adapter

OPTIONAL ACCESSORIES

MK 9/10 Cable

St 102 Boom stand

SPECIFICATIONS

Polar Pattern:	cardioid
Frequency Range:	20 – 17,000 Hz
Sensitivity:	1.8 mV/Pa
Impedance:	210 ohms
Size:	150 x 70 x 115 mm (4.5 x 2.9 x 5.9 in.)
Net/Shipping Weight:	280/970 g (9.9 oz./2.2 lbs.)



D 125

INSTRUMENT MICROPHONE



The D 125 has been specifically created for on stage instrument miking. Strong die-cast case with sturdy wire mesh front grille. Satin nickel plated shock-mounted transducer and hum compensation coil.

The flat mid and high frequency response (not commonly found in dynamic mics) translates into uncolored sound. The roll-off below 250 Hz compensates for proximity effect (bass boost at close working distance) and provides well-defined bass when used close-up. Optimized for miking up congas and similar percussion instruments, tom-toms, and guitar amps, the D 125 is frequently used for horns, too. The required windscreens are built in.

The D 125 can be used very close to extremely loud instruments (trumpet) without problems.



STANDARD ACCESSORIES

SA 40 Stand adapter

OPTIONAL ACCESSORIES

W 31 Foam windscreens

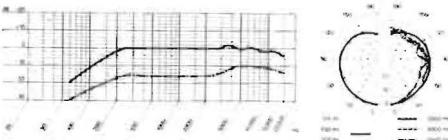
MK 9/10 Cable

St 102 Boom stand

St 200 Floor stand

SPECIFICATIONS

Polar Pattern:	cardioid
Frequency Range:	60 – 15,000 Hz
Sensitivity:	1.9 mV/Pa
Impedance:	210 ohms
Size:	43 Ø x 178 mm (1.7 Ø x 7 in.)
Net/Shipping Weight:	225/540 g (7.8 oz./1.2 lbs.)



D 130

OMNIDIRECTIONAL MICROPHONE



Omnidirectional polar pattern, picks up sounds equally from all sides.
Exceptionally rugged.

Omnidirectional mics are often used for reporting and similar tasks.

Their advantages include insensitivity to pop and handling noise, absence of proximity effect.

STANDARD ACCESSORIES

SA 40 Stand adapter

OPTIONAL ACCESSORIES

W 31 Foam windscreens

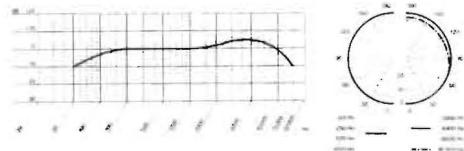
MK 9/10 Cable

St 102 Boom stand

St 200 Floor stand

SPECIFICATIONS

Polar Pattern:	omnidirectional
Frequency Range:	50 – 14,000 Hz
Sensitivity:	1.7 mV/Pa
Impedance:	220 ohms
Size:	43 Ø x 173 mm (1.7 Ø x 6.8 in.)
Net/Shipping Weight:	140/580 g (4.9 oz./1.3 lbs.)





D 190

INSTRUMENT MICROPHONE



One of the hottest selling microphones ever. Very impartial sound. Characteristic sintered cap acts as windscreens.

The D 190 first made its mark as a reporters' microphone. Many musicians like it for tom-toms and congas. By virtue of its smooth response the D 190 may be a cost-efficient alternative to condenser microphones as it gives excellent results in live recording, for instance.

STANDARD ACCESSORIES

SA 40 Stand adapter

OPTIONAL ACCESSORIES

W 31 Foam windscreens

H 10 Stereo bar

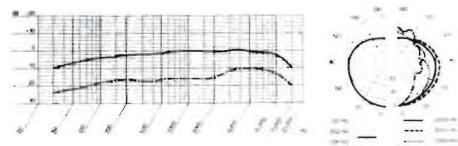
MK 9/10 Cable

St 102 Boom stand

St 200 Floor stand

SPECIFICATIONS

Polar Pattern:	cardioid
Frequency Range:	30 – 16,000 Hz
Sensitivity:	1.6 mV/Pa
Impedance:	280 ohms
Size:	40 Ø x 161 mm (1.6 Ø x 6.3 in.)
Net/Shipping Weight:	180/500 g (6.3 oz./1.1 lbs.)



D 190 S

Same as D 190, except with on/off switch.



The D 202 uses the exclusive AKG Two-Way Technology: the bass (20 – 500 Hz) and treble (500 – 20,000 Hz) ranges are picked up by separate transducers, the result being a wide, flat frequency response. 3-step bass-cut (0, –7, –20 dB at 50 Hz); black plastic case.

The most notable quality of AKG Two-Way microphones is that they have nearly no proximity effect. Thus, the bass range will remain unaffected as the working distance changes, the sound will not become "boomier" or "thinner". Often required for speech pickup, interviews, etc., this feature is also an advantage for horn players on stage who often change their working distance for dynamic reasons.

Having no proximity effect, the D 202, D 222, and D 224 Two-Way microphones are not recommended as vocal microphones.

STANDARD ACCESSORIES

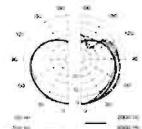
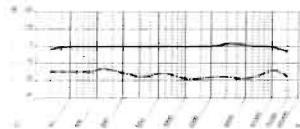
SA 16 Stand adapter

OPTIONAL ACCESSORIES

W 9 A + W 29 rear and front windscreens
H 10 Stereo bar
H 30 Shock-mount stand adapter
MK 9/10 Cable
St 102 Boom stand
St 200 Floor stand
St 1, St 5, St 305 Table stands

SPECIFICATIONS

Polar Pattern:	cardioid
Frequency Range:	20 – 20,000 Hz
Sensitivity:	1.6 mV/Pa
Impedance:	300 ohms
Size:	52 Ø x 218 mm (2.1 Ø x 8.6 in.)
Net/Shipping Weight:	320/800 g (11.3 oz./1.8 lbs.)





D 222

INSTRUMENT MICROPHONE



Similar to the D 202, the D 222 has a different crossover frequency (400 Hz), and its transducers are connected out of phase. Switchable 0, -6, -12 dB bass cut at 50 Hz.

Like the D 202, the D 222 excellently suits the grand piano (bass range) and horns as well as being a viable alternative to condenser microphones for strings.



STANDARD ACCESSORIES

SA 41/1 Stand adapter

OPTIONAL ACCESSORIES

W 29 + W 29 A Foam windscreens

H 10 Stereo bar

H 30 Shock-mount stand adapter

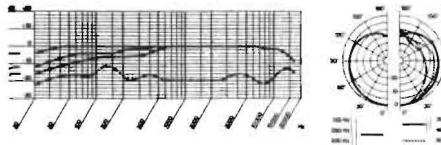
MK 9/10 Cable

St 102 Boom stand

St 200 Floor stand

SPECIFICATIONS

Polar Pattern:	cardioid
Frequency Range:	20 – 18,000 Hz
Sensitivity:	1.5 mV/Pa
Impedance:	320 ohms
Size:	45 Ø x 205 mm (1.8 Ø x 8.1 in.)
Net/Shipping Weight:	250/750 g (8.8 oz./1.7 lbs.)



D 224 ◀

STUDIO MICROPHONE



The most expensive dynamic microphone from AKG – and justifiably so! The D 224, a Two-Way design (bass transducer 20 – 500 Hz, treble transducer 500 – 20,000 Hz) equals the performance of condenser microphones: wide, flat frequency response, excellent transient response, nearly no proximity effect. Switchable bass cut (0, -7, -12 dB), nickel plated case.

The D 224 has established itself as an alternative to condenser microphones for miking sound sources rich in overtones, such as cymbals (overhead), hi-hat, Leslie tweeters.

Ideally suited for the grand piano (treble range) and loud sources that overload condensers (dynamic microphones are virtually impossible to overload).



STANDARD ACCESSORIES

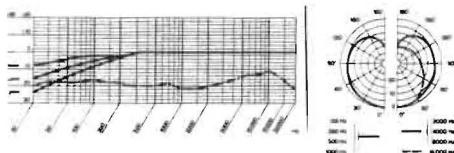
SA 40 Stand adapter
W 2 Front windscreens
W 2 A Rear windscreen

OPTIONAL ACCESSORIES

W 22 Wire mesh windscreens, e.g., for protection from drumsticks
SA 18/3B All-metal stand adapter
H 30 Shock-mount stand adapter
MK 9/10 Cable
St 102 Boom stand
St 200 Floor stand

SPECIFICATIONS

Polar Pattern:	cardioid
Frequency Range:	20 – 20,000 Hz
Sensitivity:	1.3 mV/Pa
Impedance:	260 ohms
Size:	23 Ø x 195 mm (0.9 Ø x 7.7 in.)
Net/Shipping Weight:	280/700 g (9.9 oz./1.6 lbs.)





D 310

VOCAL MICROPHONE



The wire mesh cap of the D 310 – the critical part of any vocal microphone – consists of two layers, the heavy-duty wire mesh and beneath it an additional protective basket. This, in conjunction with the indestructible die-cast case, ensures the exceptional ruggedness of the AKG D 310, D 321, and D 330 microphones. The D 310 case is nickel plated.

The D 310 is a professional vocal microphone that is also well suited for wind instruments.



STANDARD ACCESSORIES

SA 41/1 Stand adapter

OPTIONAL ACCESSORIES

W 23 Foam windscreens

W 31 Foam windscreens

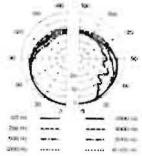
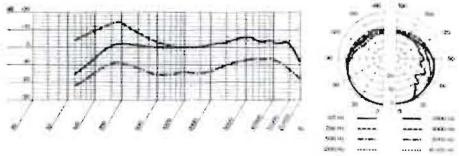
MK 9/10 Cable

St 102 Boom stand

St 200 Floor stand

SPECIFICATIONS

Polar Pattern:	cardioid
Frequency Range:	60 – 18,000 Hz
Sensitivity:	1.3 mV/Pa
Impedance:	270 ohms
Size:	45 Ø x 190 mm (1.8 Ø x 7.3 in.)
Net/Shipping Weight:	240/700 g (8.5 oz./1.6 lbs.)



D 310 NR

Same as D 310, except in anti-glare, dark gray finish.



D 310 S

Same as D 310, except with on/off switch lockable in On position.



D 321 ◀

VOCAL MICROPHONE



The D 321 transducer design utilizes a completely new principle and improves handling noise rejection by 20 dB. The hypercardioid polar pattern is notably true so that off-axis sounds will be much lower in level, yet unchanged in sound. This means that leakage from other instruments will be uncolored. Dark gray finish.

The D 321 is the sonic alternative to the D 330, less crisp, smarter, with a smaller treble rise. A popular sound for vocals and very popular for horns.

And finally, the D 321 can be counted on to solve all handling, footfall noise, and similar problems.



D 321S ◀

Same as D 321, except with on/off switch.

STANDARD ACCESSORIES

SA 41/1 Stand adapter

OPTIONAL ACCESSORIES

W 23 Foam windscreens

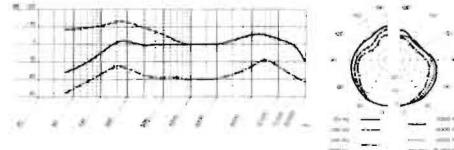
MK 9/10 Cable

St 102 Boom stand

St 200 Floor stand

SPECIFICATIONS

Polar Pattern:	hypercardioid
Frequency Range:	40 – 20,000 Hz
Sensitivity:	1.4 mV/Pa
Impedance:	300 ohms
Size:	48 Ø x 186 mm (1.9 Ø x 7.3 in.)
Net/Shipping Weight:	330/850 g (11.7 oz./1.9 lbs.)





D 330

VOCAL MICROPHONE



The top-of-the-line AKG vocal microphone. Extremely rugged due to strong wire mesh cap with internal reinforcement structure, die-cast case. Plug-in transducer element. Switchable bass cut (0, -15, -25 dB at 100 Hz) and presence boost (0, +2, +4 dB at 4 kHz).

The response of the D 330 has been specifically tailored to the front-man's requirements. Hypercardioid polar pattern for high gain-before-feedback. A mid frequency rise gives a crisp sound that easily cuts through the mix. Recommended for feedback-prone situations. Also suited for flute, harmonica, acoustic guitar, etc.



STANDARD ACCESSORIES

SA 41/1 Stand adapter

OPTIONAL ACCESSORIES

W 23 Foam windscreens

MK 9/10 Cable

St 102 Boom stand

St 200 Floor stand

SPECIFICATIONS

Polar Pattern:	hypercardioid
Frequency Range:	50 – 20,000 Hz
Sensitivity:	1.2 mV/Pa
Impedance:	370 ohms
Size:	53 Ø x 185 mm (2.1 Ø x 7.5 in.)
Net/Shipping Weight:	310/800 g (11 oz./1.8 lbs.)

D 330 NR

Same as D 330, except for dark gray finish that prevents the glaring light reflections otherwise a problem in video work.

D 1200

INSTRUMENT MICROPHONE



Proven, rugged, cardioid instrument mic. Built-in pop screen, 3-step bass control (0, -14, -16 dB at 50 Hz), nickel plated case.

Introduced as a vocal mic, the D 1200 has become more and more popular with horn players, and is a reliable standard mic for wind instruments today. Often used for the snare drum, too.

STANDARD ACCESSORIES

SA 41/1 Stand adapter

OPTIONAL ACCESSORIES

W 29 Foam windscreens

MK 9/10 Cable

St 102 Boom stand

St 200 Floor stand

SPECIFICATIONS

Polar Pattern:	cardioid
Frequency Range:	25 – 17,000 Hz
Sensitivity:	2.3 mV/Pa
Impedance:	220 ohms
Size:	37 Ø x 152 mm (1.5 Ø x 6 in.)
Net/Shipping Weight:	275/600 g (9.7 oz / 1.3 lbs.)





D 541 E

GOOSENECK MICROPHONE



Gooseneck microphone with XLR connector for mixing console talkback input.

SPECIFICATIONS

Polar Pattern:	cardioid
Frequency Range:	140 – 17,000 Hz
Sensitivity:	2.3 mV/Pa
Length:	360 mm (14.2 in.) incl. of gooseneck
Net/Shipping Weight:	240/370 g (8.5/13 oz.)



D 541

D 541 E version for permanent installation.



D 590

GOOSENECK MICROPHONE

Design based on D 190, cardioid pattern, exceptionally insensitive to vibration noise.



D 900 E

SHOTGUN MICROPHONE

The D 900 E is a professional dynamic shotgun microphone. Its high directivity allows for working distances three to four times that of a conventional cardioid for the same amount of ambient noise rejection.

Incorporated, switchable 0, -7, -20 dB bass cut at 50 Hz.

A perfect tool for location recording, film, video, TV, etc.

STANDARD ACCESSORIES

SA 16/1 Stand adapter
W 9A, W 19 Foam windscreens

D 558

GOOSENECK MICROPHONE

Noise cancelling hypercardioid microphone for use in noisy environments.

D 510

GOOSENECK MICROPHONE

Omnidirectional gooseneck microphone.

OPTIONAL ACCESSORIES

H 7 Rubber handle
H 70 Shock mount
SA 70/9 All-metal stand adapter
MK 9/10 Cable
St 102 Boom stand
St 200 Floor stand

SPECIFICATIONS

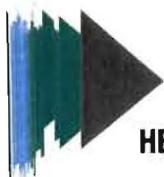
Polar Pattern:	directional
Frequency Range:	60-12,000 Hz
Sensitivity:	3 mV/Pa
Impedance:	240 ohms
Size:	24 Ø x 660 mm (0.9 x 26 in.)
Net/Shipping Weight:	485 g/1.5 kg (17.1 oz./3.3 lbs.)

INTERCOM HEADSETS ◀



ONE

crophone.



Q 34

HEADSET

"Classical" circumaural headset for general intercom use.

SPECIFICATIONS

	Earphones	Microphone
Frequency Range:	100 – 5,000 Hz	100 – 8,000 Hz
Impedance:	200 ohms	230 ohms
Sensitivity:	90 dB	0.7 mV/Pa
Weight:	230 g (8.1 oz.)	



Q 35

Single-earphone version of Q 34.

Q 24/10

Headphones combined with a condenser microphone.

Lightweight, comfortable headset for intercom use.

Q 24/20

Same as Q 24/10, except with dynamic microphone.

Q 15/10

Featherweight headset (45 g/1.6 oz.). Single earphone, condenser microphone.

Q 15/20

Same as Q 15/10, except with dynamic microphone.

For more information on AKG communication, intercom, and paging products, see our "Audio Communications" catalog.

WMS WIRELESS MICROPHONES



WMS **F**or absolute freedom of movement unhampered by any cable, AKG offers the WMS wireless system for microphones and instruments. The distinguishing feature of the WMS is its versatility. Being modular, it can be optimally adjusted to any application. An ideal choice for sound companies, theaters, and all those who need to cover different uses (condenser, dynamic mics; lavalier, instrument pickup) with the same transmitter.

DIVERSITY

For professional applications where maximum reliability is required, diversity receivers are recommended. These use two antennas and receiver sections to avoid dropouts caused by interference at one antenna by automatically switching to the other one with the stronger signal.

System 42

26 – 45 MHz

- 1 PT 42.10-10 Pocket transmitter
- 1 SR 42.10 Receiver
- 1 CK 67 WL/1 Lapel microphone
- 1 TA 40-2 Transmitter antenna
- 1 BC 40 Belt clip

- 1 Carrying case

For instrument transmission (e.g., guitar), specify MK 40/J cable instead of CK 67 WL/1.

System 42 Diversity

26 – 45 MHz

- 1 PT 42.10-10 Pocket transmitter
- 1 SR 42.11 Receiver
- 1 CK 67 WL/1 Lapel microphone
- 1 TA 40-2 Transmitter antenna
- 1 BC 40 Belt clip
- 2 RA 185-200 Receiver antennas
- 1 Power cord
- 1 Carrying case

System 85

26 – 45 MHz

- 1 D 330 WL or D 321 WL Microphone element (specify)
- 1 T 85.10 Handheld transmitter
- 1 SR 85.10 Receiver
- 1 TA 85-1 Transmitter antenna
- 1 A 85 Adapter
- 1 MK 85/E Adapter cord
- 1 BC 85 Belt clip/necklace clamp
- 1 RA-12 Receiver antenna
- 1 Power cord
- 1 Carrying case

For instrument transmission (e.g., guitar), specify MK 85/J instead of microphone element and TA 85-2 transmitter antenna instead of TA 85-1.

System 185W

130 – 190 MHz

- 1 D 330 WL or D 321 WL Microphone element (specify)
- 1 SR 185.10W Receiver
- 1 TA 185-1 Transmitter antenna
- 1 A 85 Adapter
- 1 MK 85/E Adapter cord
- 1 BC 85 Belt clip/necklace clamp

- 1 Power cord
- 1 Carrying case

For instrument transmission (e.g., guitar), specify MK 85 J instead of microphone element and TA 185-2 transmitter antenna instead of TA 185-1.

185 N: Narrow band version of System 185. 130 – 240 MHz.
Specify carrier frequency when ordering.**System 185W Diversity**

130 – 190 MHz

- 1 D 330 WL or D 321 WL Microphone element (specify)
- 1 SR 185.11W Receiver
- 1 TA 185-1 Transmitter antenna
- 1 A 85 Adapter
- 1 MK 85/E Adapter cord
- 1 BC 85 Belt clip/necklace clamp
- 2 RA 185-200 Receiver antennas
- 1 Power cord
- 1 Carrying case

Allocated Frequencies

Carrier frequencies allocated to wireless microphone systems may differ from country to country. Be sure to check allocated frequencies as well as the relevant rules and regulations in force in your country and obtain the required permission(s) for operation (if applicable).

The AKG WMS allows you to set up as many as 12 wireless channels (depending on relevant regulations). For further details and specifications, order your free copy of the special WMS Catalog.

D 321WL



Same response as hardwire D 321. Up-to-date, "impartial" sound. Dynamic transducer, pronounced proximity effect. For vocalists touching the mic with their lips

SPECIFICATIONS

Polar Pattern:	hypercardioid
Frequency Range:	40 – 20,000 Hz



D 330WL



Same response as the famous D 330. Crisp sound. Dynamic transducer, pronounced proximity effect. For lip contact singing.

SPECIFICATIONS

Polar Pattern:	hypercardioid
Frequency Range:	40 – 20,000 Hz



C 535WL



Condenser transducer. Very good high frequency response. Less proximity effect than dynamic elements. Ideal for long or changing working distances, highly recommended for choirs. Switchable bass cut and 20-dB preattenuation pad, therefore suited to loud rock singers as well as for distant miking.

SPECIFICATIONS

Polar Pattern:	cardioid
Frequency Range:	20 – 20,000 Hz



Note: The C 410 headset and C 567 E 1 miniature microphones are also available as wireless versions. See pages 17 and 35.

► PT 42.10-10

POCKET TRANSMITTER

LN compander circuit for wide dynamic range. Battery check and over-load LEDs. Sensitivity adjustable in four steps from 30 to 700 mV.

The small PT 42 is an inconspicuous transmitter for voice transmission in conjunction with the CK 67 WL/1 lapel micro-

phone. Also ideal for transmitting instruments such as guitars, bass guitars, or portable (non-MIDI!) synthesizers. Transmitter for C 410 WL/1 wireless headset microphone for drummers, keyboardists, etc.

OPTIONAL ACCESSORIES

CK 67 WL/1 Lapel microphone
BC 40 Belt clip
BC 40 G Guitar clamp
TA 40-2 Wire antenna
MK 40/J Cable w/ 1/4" jack plug
MK 40/E XLR cable

SPECIFICATIONS

Frequency:	between 32 and 45 MHz
RF Output:	10 mW
Audio Frequency Range:	40 – 16,000 Hz
Operating Time:	approx. 15 hrs (9-V alkaline battery)
Size:	65 x 60 x 25 mm (2.6 x 2.4 x 1 in.)
Weight:	100 g (3.5 oz.) incl. of battery

► PT 42.10-20, PT 42.10-30

Same as PT 42.10, except for 25 and 30 mW output power, respectively.



T 85.30-10

HANDHELD TRANSMITTER



90 dB dynamic range thanks to LN compander; input sensitivity adjustable over 46-dB range; three selectable carrier frequencies, switchable limiter for absolute overload protection; on/off/battery check LED; battery charging socket.

Three different microphone elements are available for handheld use.

OPTIONAL ACCESSORIES

D 321 WL, D 330 WL, C 535 WL Microphone elements
A 85 Adapter
MK 85/J and MK 85/E Adapter cords
TA 85-2 Wire antenna for bodypack mode

SPECIFICATIONS

Frequencies:	Three, selectable between 26 and 45 MHz, max. channel spacing between channels 1 and 3: 1.5 MHz
RF Output:	10 mW
Audio Frequency Range:	40 – 20,000 Hz
Operating Time:	approx. 10 hrs (9-V alkaline battery)
Size:	37 Ø x 215 mm (1.5 Ø x 8.5 in)
Weight:	370 g (13 oz.) incl. of microphone element and battery

T 85.10-10

Same as T 85.30-10, except with one carrier frequency only.

T 85.10-20, T 85.30-20

Same as T 85.10-10 and T 85.30-10, except for 25 mW rf output. Special version with 100 mW rf output (for radio station use) available on request

► SR 42.31

RECEIVER

Integrated LN compander. Three selectable frequencies. Diversity. Bass and treble controls.

The SR 42.31 is a professional, cost efficient solution. Diversity provides highly reliable reception. The channel selector switch enables you to switch to another channel in case of interference in one channel.

OPTIONAL ACCESSORIES

RA 85-120 + RAS 85 Magnetic base antenna kit
MK 850/10 or MK 850/25 10-m (30-ft.) or 25-m (75-ft.)
antenna cables for RA 85.-120
RA 85-12 Screw-on telescopic antenna
Diversity operation: Two antennas (at least one of them with magnetic base) required.

SPECIFICATIONS

Frequencies:	Three, selectable between 26 and 45 MHz, max. spacing between channels 1 and 3. 1.5 MHz
Audio Frequency Range:	40 – 16,000 Hz
S/N Ratio at 1 mV antenna voltage:	>92 dB

► SR 42.30

Same as SR 42.31, except non-diversity. Built-in telescopic antenna. External antenna socket.

► SR 42.11

Same as SR 42.31, except for one frequency only.



► SR 42.10

Same as SR 42.31, except non-diversity, one frequency. Built-in telescopic antenna. External antenna socket.

SR 85.31

RECEIVER

Integrated LN compander; adjustable squelch suppresses self-noise while transmitter is switched off, headphones output, AC and battery operation; adjustable audio output; diversity, three selectable frequencies; LED indicators for rf reception, audio level, battery voltage,

and diversity. In conjunction with the T 85 handheld or PT 42 bodypack transmitter, the SR 85.31 ensures excellent performance.

The diversity version uses two antennas, with the one supplying the better

signal being switched in at any time. Therefore, reflections causing dropouts at one antenna location will not degrade reception. The channel selector switch enables you to switch to another channel in case of interference in one channel.

OPTIONAL ACCESSORIES

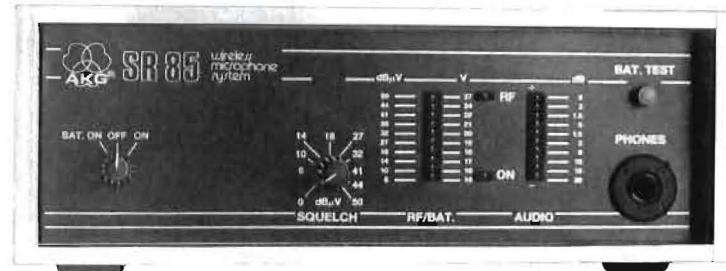
RA 85.120 + RAS 85 Magnetic base antenna kit
MK 850/10 or MK 850/25 10-m (30-ft.) or 25-m (75-ft.)
antenna cable for RA 85.120
Diversity operation: Two antennas required

SPECIFICATIONS

Frequencies:	Three, selectable between 26 and 45 MHz, max. spacing between channels 1 and 3: 2 MHz
Audio Frequency Range:	40 – 20,000 Hz
S/N Ratio at 1 mV antenna voltage:	>90 dB (compander in)

SR 85.30

Same as SR 85.31, except non-diversity.

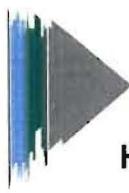


SR 85.11

Same as SR 85.31, except for one frequency only.

SR 85.10

Same as SR 85.31, except non-diversity, one frequency.



T 185.10W

HANDHELD TRANSMITTER

LN compander provides 90 dB dynamic range. Input sensitivity adjustable over 46-dB range. Switchable limiter for absolute overload protection. On/off/battery check LED. Battery charging socket.

While being identical with the T 85, the T 185 operates in the 200-MHz

range for even better interference rejection. Three microphone elements are available for handheld use. The A 85 adapter enables instruments and other microphones to be connected with the T 185 then being used as a bodypack transmitter.

OPTIONAL ACCESSORIES

D 321 WL, D 330 WL, C 535 WL Microphone elements
A 85 Adapter
MK 85/J Adapter cord with 1/4" jack plug
TA 185-2 Wire antenna for bodypack operation

SPECIFICATIONS

Frequency:	between 130 and 190 MHz
RF Output:	25 mW
Audio Frequency Range:	40 – 20,000 Hz
Operating Time:	approx. 10 hrs (9-V alkaline battery)
Size:	37 Ø x 215 mm (1.5 Ø x 8.5 in.)
Weight:	370 g (13 oz.) incl. of microphone element and battery

T 185.10 N

Narrowband version for setting up multichannel systems. One frequency between 130 and 240 MHz; 35 mW rf power output; audio frequency response: 40 – 15,000 Hz.



SR 185.11 W

RECEIVER

Integrated LN compander. Adjustable squelch suppresses self-noise while transmitter is switched off. Headphones output. AC and battery operation. Adjustable audio output. Diversity. LED indicators for rf reception, audio level, battery voltage, and diversity.

Same features as SR 85. Operation in the 200-MHz range provides inherent-

ly better interference rejection.

Diversity reception uses two antennas, with the one supplying the better signal being switched in at any time. Therefore, reflections causing dropouts at one antenna location will not degrade reception.

STANDARD ACCESSORIES

Power cord

OPTIONAL ACCESSORIES

RA 185-200 Receiver antenna
MK 850/10 or MK 850/25 10-m (30-ft.)
or 25-m (75-ft.) antenna cables
for RA 185-120

RA 185-1 Screw-on rod antenna
(Diversity operation: Two antennas required, at least one with magnetic base)

SPECIFICATIONS

Frequency:	between 130 and 190 MHz
Audio Frequency Range:	40 – 20,000 Hz
S/N Ratio at 1 mV antenna voltage:	>90 dB (compander in)

SR 185.10 W

Same as SR 185.11, except non-diversity. Complete with RA 185.1.



SR 185.10N (SR 185.11N)

Narrowband versions for setting up multichannel systems. One frequency between 130 and 240 MHz; audio frequency response: 40 – 15,000 Hz.

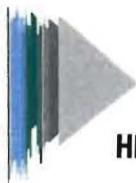


WMS



HEADPHONES





K 109S HEADPHONES

Based on professional ear defenders, the K 109 provide maximum isolation from ambient noise. Ideal for drummers: the sound off tape will always be loud enough compared to the drums.



SPECIFICATIONS

Frequency Range: 50 – 10,000 Hz

Impedance: 100 ohms

Sensitivity: 92 dB

Weight: 320 g (11.4 oz.)
without cord



K 141MONITOR HEADPHONES

This semi-open-air design has been used by many studios for monitoring. Like all AKG headphones, complete with 1/4" jack plug.



SPECIFICATIONS

Frequency Range: 20 – 20,000 Hz

Impedance: 600 ohms

Sensitivity: 98 dB

Weight: 225 g (8 oz.) without cord

K 240 MONITOR HEADPHONES

Semi-open-air headphones with full range diaphragms. Neutral sound, ideal for home studio remixing.

SPECIFICATIONS

Frequency Range:	15 – 20,000 Hz
Impedance:	600 ohms
Sensitivity:	88 dB
Weight:	225 g (8 oz.) without cord



K 240 DF STUDIO MONITOR HEADPHONES

The K 240 DF are acoustically diffuse field equalized according to the relevant tentative standard by the West German IRT (Institute for Broadcast

Technology). Each pair of K 240 DF is hand selected in order to ensure minimum tolerances.

SPECIFICATIONS

Frequency Range:	20 – 20,000 Hz
Impedance:	600 ohms
Sensitivity:	88 dB
Weight:	240 g (8.5 oz.) without cord





K 270 PLAYBACK

HEADPHONES

Isolating headphones. Ideal for vocal overdubs. Two identical transducers in each earcup provide the required sound level.

SPECIFICATIONS

Frequency Range:	20 - 20,000 Hz
Impedance:	75 ohms
Sensitivity:	93 dB
Weight:	270 g (9.5 oz.) without cord



K 280 PARABOLIC

HEADPHONES

Open-air headphones using two identical transducers in each earphone for high listening levels and superb transient response.

SPECIFICATIONS

Frequency Range:	20 - 20,000 Hz
Impedance:	75 ohms
Sensitivity:	94 dB
Weight:	250 g (8.8 oz.) without cord



The "Pro Fidelity" catalog contains all AKG headphones and phono cartridges.

EFFECTS UNITS

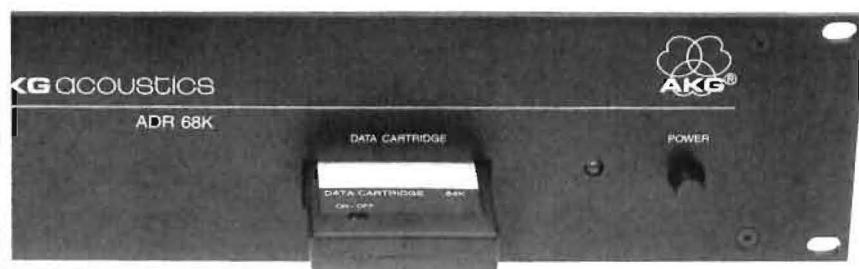


ADR 68K

DIGITAL REVERB AND EFFECTS

The rapid evolution of digital reverb has brought about a price/performance standard inconceivable just a few years back. The inevitable fly in the ointment is that if you buy a digital reverb today you know that its successor will be better and cheaper.

The ADR 68K is different. It is entirely software based in that its operating system, display, and controls are integrated in the software.



FUTURE

The ADR 68K can be improved and expanded by exchanging the software, in other words, a few ICs. A team of software engineers are permanently working on sound updates, new effects, user suggestions for modifications, etc. Three software packages have been supplied already, Version 4.0 will be for sale from February, 1988.

CONTROLS

The soft-labeled switches and slide controls below the large display can be configured for unlimited future possibilities.

REMOTE CONTROL

All functions are available on the remote control. 6.5-m (22-ft.) connecting cable supplied (longer cables available on request).

REVERB

The reverb presets feature the following basic adjustable parameters:

Reverb Time (up to infinity, i.e., continuous reverb build-up, no decay)

LF Decay

HF Decay

HF Bandwidth (overall bandwidth)

Simulated Hall Size in percent

Reverb Predelay up to 500 msec

Depth (apparent distance of listener from sound source)

Diffusion (concentration of echoes at beginning of reverb)

Density (concentration of echoes at end of reverb)

Gate Parameters (trigger level in dB, delay of stopped reverb onset in msec, gate slope, HF and LF decay with a less "hard" gate)

Early Reflections (for left and right sides, with one page of controls per side)

Mixer Pages (for internal balancing of left and right early reflections, and of reverb levels when reverberating sampled sounds)

MIDI

In, Out, and Thru sockets provided.

PROGRAMS

More than 100 factory presets can be chosen from and modified by the user. MIDI parameter assignments are stored together with the user programs.



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SAMPLING

The sampling programs are available in the effects bank and currently provide 8 secs of sampled sound at



15 kHz, with the processor running at 32 kHz sampling rate. It is possible to break those 8 secs up into four sections of 2 secs each, and trigger them independently or simultaneously. Samples may be triggered via a gate which may be set for the audio inputs, via the four 1/4" trigger jacks on the remote, or via MIDI. It is possible to edit both the start and stop points of a sample, as well as to "loop" the sample for repeated playback. Trigger delay is virtually nonexistent with the ADR, due to the high speed of the 68000 microprocessor. Sampled sounds can be reverberated within the ADR 68K. 4 secs of sampled sound would be available for this application, and could be broken up into two 2-sec samples. Via the SPLIT program mode it would be possible to reverberate these two sampled sounds in different acoustic spaces as well.

PROGRAM STORAGE

The ADR 68K has two storage banks, one resident in the machine at all times, the other on an interchangeable data cartridge, for 50 user programs each.

HELP FUNCTION

Pressing the HELP key will give the user information about the various parameters currently displayed. This will in many cases negate the necessity of reading the owner's manual.

SPECIFICATIONS

Bandwidth:	15 kHz
Sampling Rate.	32 kHz
Noise/ PCM Conversion:	16 bit for 86 + dB dynamic range, utilizes dither for improved low level performance
Frequency Response:	15 kHz, +0/-2 dB in straight delay mode
Filters:	11 th order filters at input and output
Internal Audio Memory:	256 k words by 16 bits available to programs for audio delay (8 seconds of sound)
Size:	rack mount, 2 units high, 19" (48 cm) wide, 3.5" (8.9 cm) high, and 13" (33 cm) deep, excluding XLR connector protrusion
Weight:	fully boxed for shipment, approx. 18 lbs.
Inputs:	two, stereo, electronically balanced (differential amplifier): Pin 2 high, Pin 3 low, and Pin 1 is ground. Input impedance of pin 3 is 11 kohms and pin 2 is 21 kohms. Four input sensitivity settings, available by internal jumper selection, -10, 0, +8, and +18 dBV. Connectors are XLR-3 female
Outputs:	four, two stereo pairs, active differential circuit; Pin 2 is high, Pin 3 is low, and Pin 1 is ground. Maximum output level is +17 dBV nominal. Connectors are XLR-3 male
Power:	115 or 230 VAC nominal voltage (selectable via internal switch). Supplies maintain regulation down to approx. 95 VAC (182 VAC). Consult with factory about special version with transformer for 100/200 VAC supply. Unit operates with 60 or 50 Hz power line frequency. Power consumption approx. 90 watts. Detachable IEC standard power cord.
Fuses:	three internal fuses, two for the mains (US type 3 AG, SLO BLO .75 A), and one for the +5 VDC supply (US type 8 AG, 8 A). All supplies are current and power limited.
Environment:	operating range is 10 - 50 degrees C operating, while the storage environment range is 0 - 70 degrees C. Relative humidity may be up to 95% non-condensing.

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BX 25 ED

ANALOG REVERBERATOR

For years, AKG has been making spring reverberators based on its proprietary "Torsional Transmission Line". Interestingly, even in this day and age of cheaper and much more versatile digital reverberators, there is still a market for AKG analog reverbs. The reason seems to be the perceived warm quality of the reverb sound. In addition to the analog spring reverb section, the BX 25 ED contains a digital delay section providing echoes and predelay for room simulation.

USES

Reverberation time (RT60) being adjustable from 1.5 to 3.5 seconds and predelay being provided, the BX 25 ED allows all traditional reverb programs to be set up.

The BX 25 ED is used primarily for classical music and vocal recording. Where several reverberators are available the BX 25 ED is mainly used for creating a warm sound, e.g., for a distorted electric guitar.

STEREO

Each channel of the BX 25 ED can be adjusted and used separately. Crosstalk rejection is 60 dB. The two channels may be switched to one common input (mono drive).

OPERATION

The inputs are overload protected by a limiter (threshold 6 dB above selected nominal level). The following delay section enables two echoes (individual reflections) to be set in 6-msec steps up to 60 msec; the echo levels can be attenuated by up to 20 dB. The echoes are available both on separate outputs and mixed in with the reverb.

A common predelay for both channels is adjustable to 30, 60, 90, or 120

msecs. The reverb signal EQ provides ± 10 dB at 150 Hz for bass and ± 5 dB at 5 kHz for treble.

REMOTE CONTROL

The supplied remote control enables the RT60 for each channel and the reverb/reverb + echoes mix to be adjusted.



SPECIFICATIONS

Decay Time:	1.5 to 3.5 secs, continuously adjustable
Nominal Input Level:	-22, -6, 0, +6, +12 dBm, selectable
Max. Input Level:	35 dB above selected nominal level
Limiter Range:	approx. 30 dB
Input Impedance:	≥10 kohms/channel, transformer balanced
Nominal Output Level:	-6, +6, +12 dBm, selectable
Max. Output Level:	20 dB above nominal
Output Impedance:	≤300 ohms (+12 dBm) ≤100 ohms (+6 dBm) transformer balanced ≤ 15 ohms (-6 dBm)
Frequency Range:	50 - 18,000 Hz
S/N Ratio:	76 dB rms (DIN 45405)
Crosstalk Rejection:	60 dB
Operating Temperature:	-10° C to +60° C
Power:	115/230 VAC, 50 - 60 Hz
Max. Inclination for Reliable Operation:	10° (20%)
Size:	45 x 52 x 54 cm (18 x 20 x 21 in.) WxDxH
Net/Shipping Weight:	approx. 30/41 kg (66/90 lbs.)

BX 25E

Same as BX 25 ED, except without M 250 digital delay section. For pure reverb without predelay.

TDU 8000

TIME DELAY UNIT

The TDU 8000 is a state-of-the-art delay from AKG. The extremely wide dynamic range and full 20-kHz bandwidth ensure absolute fidelity. Application areas are critical sound systems (e.g., opera houses) and no-compromise studio operation.

OPERATION

Three front panel switches select or program delay time, program number, and output assignment. The input level is indicated by a bicolor LED.

USES

Delays are used to compensate for delay time differences between main and spot microphones as well as between separate loudspeaker clusters; ADT and other voice doubling techniques; pseudo-stereo; reverb predelay; or to correct the "feel" of individual tracks.

By virtue of its extremely wide dynamic range, the TDU 8000 is highly recommended for classical music and nearly noise free recording techniques (e.g., digital, Dolby Spectral Recording).

PROGRAMS

Ten user presets can be stored. A special program prevents them from being accidentally erased. This is necessary, for instance, in high quality sound

mic window available in the studio, which is mainly determined by the acoustic noise floor, mixer self-noise, and maximum sound levels. In other words, the TDU 8000 remains inaudible. Therefore, the TDU 8000 is the delay of choice for noise free digital recordings or absolutely unobtrusive sound reinforcement (opera houses, theaters).

STEREO OPERATION

The TDU 8000 is available with one or two inputs. In the two-channel mode, maximum delay time is 650 msec.

UP TO EIGHT OUTPUTS

The TDU 8000 is available with two to eight outputs (specify).

R 800 REMOTE CONTROL

The R 800 contains program and delay time controls as well as a display which also indicates the input level in 6-dB steps. This permits precise adjustments from any point in a hall.

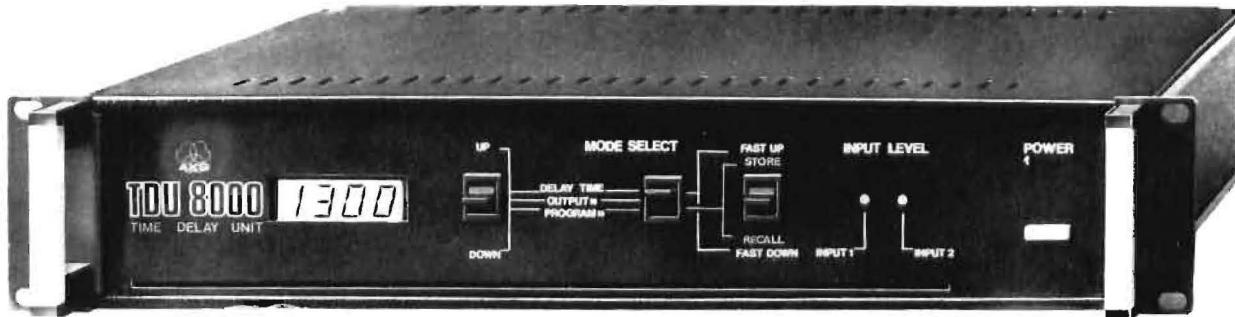
The remote control connecting cable is 20 m (60 ft.) long (longer cables to be ordered separately).



systems where delay times have been determined by complex measurements.

DYNAMIC RANGE

The 110-dB dynamic range of the TDU 8000 clearly surpasses the dyna-



OPTIONS (SPECIFY WHEN ORDERING)

- Transformer balanced inputs and outputs
- "Failsafe" relays that connect inputs to assigned outputs in case of power failure
- R 800 remote control

SPECIFICATIONS

Frequency Response:	20 - 19,500 Hz \pm 0.8 dB
Word Length:	19 bits (16-bit mantissa + 3-bit exponent)
Clock Frequency:	50 kHz
Dynamic Range:	\geq 110 dB (A weighted)
Noise and Distortion:	\leq 0.025% at 1 kHz and + 18 dBm \leq 0.05% (20 - 20,000 Hz)
S/N Ratio re + 20 dBm:	\geq 100 dB (CCIR 468-2) \geq 110 dB (A-weighted)
Delay Times:	
- one channel mode:	0.1 to 999.9 msecs in 0.1-msec steps 1000 to 1310 msecs in 1-msec steps
- two channel mode:	0.1 to 655.0 msecs in 0.1-msec steps
Delay Time Storage:	non-volatile memory (EEPROMs)
Programs:	ten
Inputs:	one or two (one per input card)
Input Impedance:	\geq 10 kohms, electronically balanced
Input Level:	+ 20 dBm max. (7.75 V rms)
Input Level LED:	green: - 22 to + 14 dBm red: + 14 to + 20 dBm
Outputs:	two to eight (two per output card)
Output Impedance:	\leq 50 ohms, single ended
Output Level:	+ 20 dBm max. (7.75 V rms)
Load Impedance:	\geq 600 ohms
Power:	90-135 V (110 VAC setting) 180-270 V (220 VAC setting)
Power Consumption:	80 VA max.
Size:	483 x 89 x 410 mm (19 x 3.5 x 16.2 in.) WHD
Net Weight:	6.8 kg (15 lbs.)

MONITOR LOUDSPEAKER

LSM 50

Infinite baffle mini monitor with
135-mm (5 1/4") full range driver.
50 W power rating, XLR socket.

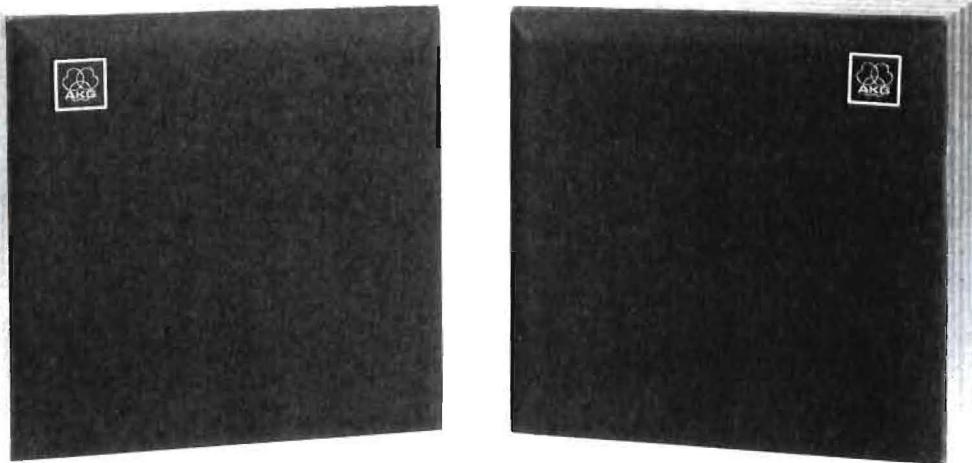
The LSM 50 is used in studios to
simulate the average consumer's
equipment (small radios, TV sets).
Reference speakers of this type are
called upon to deliver strictly "impartial"
sound.

OPTIONAL ACCESSORIES

St 50 Mounting bracket for shelf or microphone floor stand
St 60 Wall mounting bracket vertically and horizontally adjustable

SPECIFICATIONS

Frequency Range:	130 – 18,000 Hz
Sensitivity:	87 dB/1 W/1 m
Impedance:	8 ohms
Power Rating:	50 W
Size:	170 x 170 x 142 mm (6.7 x 6.7 x 1.7 in.)
Net/Shipping Weight:	2/2.2 kg (4.4/4.9 lbs.)



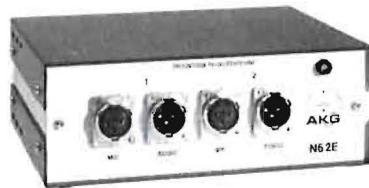
ACCESSORIES



PHANTOM POWER SUPPLIES FOR CONDENSER MICROPHONES

N 62 E

AC power supply for two AKG condenser microphones. May be internally soldered for 110 or 220 VAC.



SPECIFICATIONS

Output Voltage:	48 V DC
Size:	210 x 80 x 170 mm (8.3 x 3.1 x 6.7 in.)
Net/Shipping Weight:	1.95/2.35 kg (4.3/5.2 lbs.)

N 66 E

AC power supply for one to six condenser microphones or three stereo condenser microphones. May be internally soldered for 110 or 220 VAC.



SPECIFICATIONS

Output Voltage:	48 V DC
Size:	290 x 115 x 170 mm (11.4 x 4.5 x 6.7 in.)
Net/Shipping Weight:	3.25/3.65 kg (7.2/8 lbs.)

B 9

Battery power supply for C 401, C 402, C 408, C 409, and C 410/B condenser microphones. Requires one IEC 6F22 9-V battery.



SPECIFICATIONS

Output Voltage:	9 V DC
Size:	134 x 51 x 27 mm (5.3 x 2 x 1.1 in.)
Net/Shipping Weight:	70 (without battery)/120 g (2.5/4.2 oz.)

B 18

Battery power supply. Requires two IEC 6F22 9-V batteries. Connects to all types of inputs (mixer, preamp, tape recorder, etc.).



SPECIFICATIONS

Output Voltage:	18 V DC
Size:	80 (60) x 100 x 40 mm (3.2/2.4 x 3.9 x 1.6 in.)
Net/Shipping Weight:	130 (without battery)/180 g (4.6/6.3 oz.)

A 48 V

The A 48 V enables newer B 18 units to be adapted to 48-Volt operation.

CMS ACCESSORIES

**VR 1**

30-cm (12-in.) matte black angled extension tube for C 451 (CK 1, CK 22, CK 3, CK 5, CK 8).

VR 2

130-cm (52-in.) matte black angled extension tube with swivel joint, otherwise same as VR 1.

**A 50/10**

10-dB attenuation pad for recording high-SPL sources.

A 50/20

20-dB attenuation pad.

**A 51**

180° swivel joint for C 451 preamps and capsules.

**A 52**

Phantom powering module for C 451 E and C 451 EB. Current regulated to about 3 mA.

**A 60**

Thread adapter for screwing CK 1, CK 3, CK 5, CK 8, and CK 22 capsules on C 460 B preamp.

**VR 61**

30-cm (12-in.) matte black extension tube with integrated pivoting swivel joint.

VR 62

90-cm (36-in.) matte black extension tube with integrated pivoting swivel joint.

**A 61**

Detented 180° swivel joint.

WMS ACCESSORIES

TRANSMITTER ANTENNAS

TA 85-1, TA 185-1 rod antennas for T 85 and T 185 handheld transmitters.
TA 85-2, TA 185-2 wire antennas for T 85 and T 185 handheld transmitters.

Note: When using a handheld transmitter in the bodypack mode connect a wire antenna to avoid attenuating the antenna radiation.

TA 40-2 wire antenna for PT 42 bodypack transmitter.

RECEIVER ANTENNAS

RA 85-12 screw-on telescopic antenna for SR 85.

RA 185-1 screw-on antenna for SR 185.

RAS 85 and RA 85-120 magnetic base and antenna for SR 42 and SR 85 receivers.

RA 185-200 wideband receiver antenna for SR 185.

A 85 Adapter

The A 85 adapter enables instruments, dynamic and condenser microphones to be connected to the T 85 and T 185 handheld transmitters.

ANTENNA CABLES

MK 850/10 10-m (30-ft.), MK 850/25 25-m (75-ft.) antenna cables for magnetic base antennas.

Specify frequency when ordering antennas.

INSTRUMENT CORDS

MK 40/J jack cord for connecting a guitar, bass, etc. to the PT 42 bodypack transmitter.

MK 85/J jack cord connecting to T 85 and T 185 handheld transmitters via A 85 adapter.

MK 40/E XLR cord for PT 42.

MK 85/E XLR cord for T 85/T 185 + A 85.



ATTACHMENT CLIPS

BC 40 belt clip for PT 42

BC 40 G guitar strap clip

BC 85 belt clip/necklace clamp that allows the T 85 and T 185 handheld transmitters to be worn around the neck (by MCs, etc.) or fixed to the belt.

RACK SYSTEM

Various hardware kits for mounting one or more receivers in a 19" rack are available.

Also available: antenna splitters enabling one antenna (or two, in diversity operation) to feed several receivers.

WINDSCREENS

I5-200



W 9A

Rear windscreens for D 202 E 1 and D 900.
Net weight: 5 g (0.2 oz.), shipping weight: 30 g (1.1 oz.)



W 17A

Foam lined wire mesh windscreens for CMS microphones; internal diameter 20 mm (0.8 in.)
Net weight: 45 g (1.6 oz.), shipping weight: 70 g (2.5 oz.)



W 22

Foam lined wire mesh windscreens for D 224; internal diameter: 23 mm (0.9 in.)
Net weight: 90 g (3.2 oz.), shipping weight: 120 g (4.2 oz.)



W 23

Foam windscreens for ball head microphones approx. 50 mm (2 in.) in diameter.
Net weight: 5 g (0.2 oz.), shipping weight: 30 g (1.1 oz.)



W 29

Foam windscreens for D 202 E 1
Net weight: 5 g (0.2 oz.), shipping weight: 30 g (1.1 oz.)



W 31

Foam windscreens for ball head microphones approx. 40 mm (1.6 in.) in diameter (D 90 S, D 95 S, D 125, D 130, D 190, D 310, D 590).
Net weight: 10 g (0.4 oz.), shipping weight: 30 g (1.1 oz.)



W 32

Foam windscreens for microphones approx. 18 to 20 mm (0.7 to 0.8 in) in diameter (CK 1, CK 3, CK 22, CK 61-ULS, CK 62-ULS, CK 63-ULS, D 58, D 510 B, D 558 B).
Net weight: 5 g (0.2 oz.), shipping weight: 27 g (0.9 oz.)



W 46

Snap-on wire mesh windscreens with special lining. Internal diameter: 21 mm (0.8 in.). For C 460 B-ULS microphones.
Net weight: 60 g (2.1 oz.), shipping weight: 88 g (3.1 oz.)



PF 20

Stocking type pop screen. Ideal for vocal recording; very efficient as a pop screen, keeps working distance constant.
Net weight: 150 g (5.3 oz.), shipping weight: 240 g (8.5 oz.)

STAND ADAPTERS

**SA 18/1 B**

All-metal swivel stand adapter with locking screw, matte black finish; clamp diameter: approx. 18 mm (0.7 in.), for C 451 E and C 451 EB. Net weight: 140 g (5 oz.), shipping weight: 160 g (5.7 oz.).

**SA 18/2 B**

Same as SA 18/1 B, for 21 mm (0.8 in.) shafts.
Net weight: 140 g (5 oz.),
shipping weight: 160 g (5.7 oz.)

**SA 18/3 B**

Same as SA 18/1 B, for 23 mm (0.9 in.) shafts.
Net weight: 140 g (5 oz.),
shipping weight: 160 g (5.7 oz.)

**SA 26**

Plastic clothespin swivel adapter.
Clamp width: 19 to 32 mm (0.7 to 1.3 in.); accepts conical microphones.
Net weight: 50 g (1.7 oz.), shipping weight: 50 g (1.7 oz.).

**SA 38/H**

Shock-mount stand adapter especially suited for C 568 EB or C 460 B-ULS
Net weight: 140 g (5 oz.), shipping weight: 212 g (7.5 oz.)

**SA 40**

Swivel stand adapter with flexible clamp 19 to 27 mm (0.7 to 1.1 in.) in diameter.
Net weight: 80 g (2.8 oz.), shipping weight: 120 g (4.2 oz.)

**SA 41/1**

Same as SA 40, accepts conical microphones 23 to 28 mm (0.9 to 1.1 in.) in diameter.
Net weight: 80 g (2.8 oz.), shipping weight: 120 g (4.2 oz.).

**SA 43**

Same as SA 40, accepts conical microphones 30 to 37 mm (1.2 to 1.5 in.) in diameter.
For C 1000 S and wireless handheld transmitters.
Net weight: 57 g (2 oz.), shipping weight: 97 g (3.4 oz.)

**SA 70/3**

All-metal stand adapter with locking screw, for use with H 70 or H 7 pistol grip for CK 9 microphones.
Net weight: 260 g (9.2 oz.), shipping weight: 350 g (12.4 oz.)

SA 70/9

Same as SA 70/3, for D 900 shotgun microphone.
Net weight: 260 g (9.2 oz.), shipping weight: 350 g (12.4 oz.)

SUSPENSIONS AND SUPPORTS



H 7

Rubber handle for use with SA 70/3 or SA 70/9 for CK 9 or D 900 shotgun microphones.
Net weight: 230 g (8.1 oz.), shipping weight: 280 g (9.9 oz.)



H 9

Hanger for CMS microphones (C 451 + capsules) and H 10.
Net weight: 45 g (1.6 oz.), shipping weight: 70 g (2.5 oz.)



H 10

Metal stereo bar with two 3/8" knurled head screws. Screw distance adjustable from 35 to 78 mm (1.4 to 3 in.). Especially recommended for CMS microphones.
Net weight: 240 g (8.5 oz.), shipping weight: 300 g (10.6 oz.)



H 17A

Elastic suspension/windscreen for C 414 B-ULS and C 414 B-TL studio condenser microphones. Mounts on fishpole.
Net weight: 400 g (14.1 oz.), shipping weight: 500 g (17.7 oz.)



H 30

Shock-mount stand adapter for all microphones 15 to 33 mm (0.6 to 1.3 in.) in diameter.
Net weight: 55 g (1.9 oz.), shipping weight: 100 g (3.5 oz.)



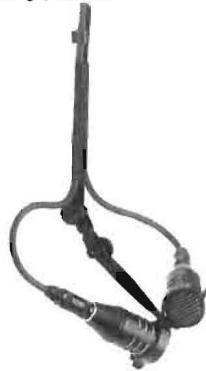
H 38

Shock-mount for operating the C 568 EB or C 460 B-ULS on video or film cameras, or for stand or fishpole mounting in conjunction with SA 38.
Net weight: 88 g (3.1 oz.), shipping weight: 108 g (3.8 oz.)



H 46

Dedicated spider suspension for CK-X capsules. Prevents low frequency noise from being transmitted to the capsule by the stand or boom. Low weight makes fishpole operation less strenuous.
Net weight: 65 g (2.3 oz.), shipping weight: 88 g (3.1 oz.)



H 52

Stereo Suspension for simple, inconspicuous stereo operation of CK 1 X or CK 3 X capsules. Permits coincident and near-coincident (ORTF) mixing. Lightweight, easily adjustable, and low-profile, the H 52 can be hung from the ceiling or stand mounted.
Net weight: 85 g (3 oz.), shipping weight: 132 g (4.6 oz.)



H 70

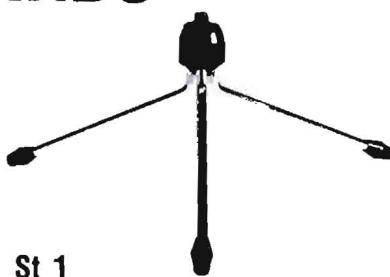
Boom suspension shock mount for use with SA 70/3 or SA 70/9 and CK 9 and D 900 microphones.
Net weight: 180 g (6.4 oz.), shipping weight: 180 g (6.4 oz.)

TABLE STANDS



St 12

General purpose, telescopic stand adjustable from 35 to 55 cm (13.8 to 21.7 in.), with massive cast iron base 18 cm (7 in.) in diameter.
Net weight: 2350 g (5.2 lbs.), shipping weight: 2350 g (5.2 lbs.)



St 1

Miniature tripod with folding legs.
Height: 8 cm (3.1 in.), tripod radius: approx. 15 cm (5.9 in.). For universal use.
Net weight: 120 g (4.2 oz.), shipping weight: 120 g (4.2 oz.).
CDN patent no. 821.964



St 46

Miniature table stand for small and light microphones or microphone capsules. Base diameter: 74 mm (2.9 in.).
Net weight: 315 g (11.1 oz.), shipping weight: 350 g (12.4 oz.)



St 5

General purpose table stand. Can be fitted with up to 18 illuminated push-buttons.
Size: 125x150x50 mm (4.9x5.9x2 in.)
Net weight: 370 g (13 oz.), shipping weight: 450 g (15.8 oz.)



St 305

Heavy-duty, anti-shock table stand with circular base 16 cm (6.3 in.) in diameter. Recommended for use with VR 2 or VR 62.
Net weight: 2350 g (5.2 lbs.), shipping weight: 2600 g (5.7 lbs.)

FLOOR STANDS



St 102A

Telescopic studio boom stand adjustable from 90 to 165 cm (3 to 5 1/2 ft.), 70 cm (2 ft. 4 in.) boom, screw-on legs (tripod radius: 37 cm/14.6 in.).
Net weight: 4900 g (10.9 lbs.), shipping weight: 5550 g (12.3 lbs.)

St 200

Telescopic stand adjustable from 110 to 180 cm (3 ft. 8 in. to 6 ft.), folding legs (tripod radius: 30 cm/1 ft.), incorporated shock absorbers.
Net weight: 3550 g (7.8 lbs.), shipping weight: 4200 g (9.3 lbs.)

GOOSENECKS

SA 50



MSH 32

Length: 300 mm (1 ft.); shaft diameter, 15 mm (0.6 in.). For all microphones with 3-pin XLR connector. High-gloss nickel finish, 3/8" thread at stand end, without cable.

MSH 33

Same as MSH 32, except with 3-pin XLR connector at installation end to connect to mixers, etc.

MSH 52

Same as MSH 32, except 500 mm (1 ft. 8 in.) long.

MSH 53

Same as MSH 33, except 500 mm (1 ft. 8 in.) long.

All stand adapters and mounting hardware are delivered with both 3/8" and 5/8" thread inserts. The SA 50 stand adapter provides a convenient leadout for cables run inside a stand mounted gooseneck.

MICROPHONE CABLES



MK 4/5

5 m (16 ft.) long, with NC 3 FC 3-pin female XLR connector, other end unterminated.

MK 9/10

10 m (33 ft.) long, with NC 3 FC female and NC 3 MC male XLR connectors.

Net weight: 380 g (13.4 oz.), shipping weight: 380 g (13.4 oz.)

CONNECTORS



NC 3 FC

3-pin female XLR connector.
Net weight: 35 g (1.2 oz.), shipping
weight: 35 g (1.2 oz.)



NC 3 MC

3-pin male XLR connector.
Net weight: 45 g (1.6 oz.), shipping
weight: 45 g (1.6 oz.)



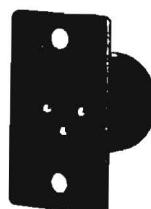
A 12

Adapter plug for connecting cables
with 3-pin DIN connectors to XLR con-
nectors (microphones).



NC 3 FP

3-socket female XLR wall mount
connector.
Net weight: 36 g (1.3 oz.), shipping
weight: 36 g (1.3 oz.)



NC 3 MP

3-pin male XLR wall mount connec-
tor.
Net weight: 20 g (0.7 oz.), shipping
weight: 20 g (0.7 oz.)

MICROPHONES IN THEORY AND PRACTICE



C

CONDENSER MICROPHONE

The transducer element consists of a vibrating diaphragm (foil) only about a ten thousandth of an inch thick and a fixed metal plate (back electrode). These two electrodes make up a condenser (capacitor) charged by an externally applied voltage (polarization voltage) or carrying its own permanent charge. The sound waves driving the diaphragm will vary the capacitance of the condenser and consequently the microphone output voltage will vary in step with the sound waves.

Condenser microphones, also called capacitor microphones, need an impedance converter (preamplifier) to match the very high impedance condenser capsule to low-Z inputs. Condenser microphones usually have a flat frequency response, high sensitivity, and good transient response. They require a power supply.

CONNECTING AKG MICROPHONES

All microphones listed in this catalog are low impedance (about 200 ohms), incorporating a balanced output on a 3-pin male XLR connector*). Pin 1 is ground, pin 2 high, pin 3 low. The output is compat-

ible with all mixers, tape recorders, etc.

To connect an AKG microphone to an input jack, wire the microphone cable as follows: connect the sleeve of the jack plug (ground) to the cable shield and the shield to pins 1 and 3 on the XLR connector. The center ("hot") wire connects pin 2 to the jack plug tip (see diagram).

If your installation wiring uses pin 3 as "high" or "hot", bridge pins 1 and 2 for unbalanced connections and make sure to follow the same convention for all cables, or you'll get phase reversal problems.

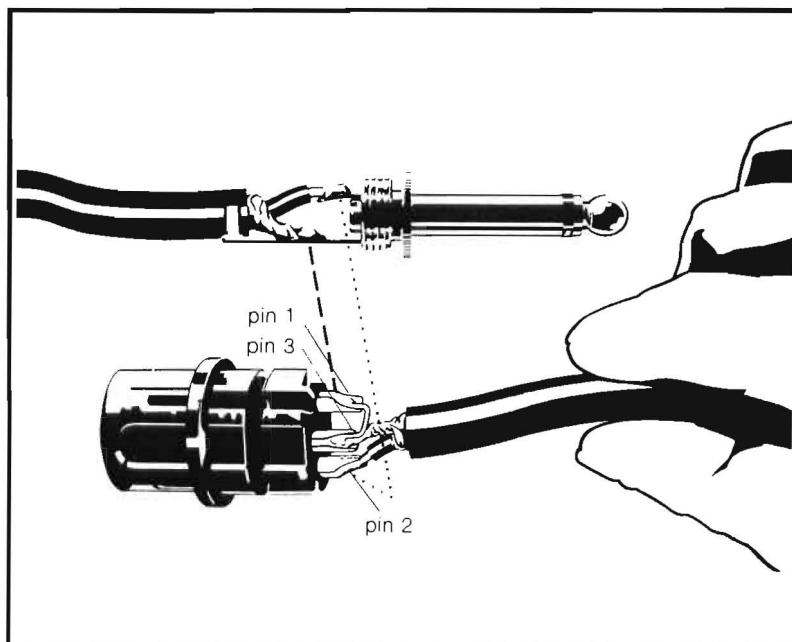
Very old sound systems sometimes have high-impedance microphone inputs. Should the signal of a low-impedance microphone be too weak, insert a 1:10 step-up transformer at the amplifier input. Long cables connected to high-impedance equipment cause high-frequency loss. The same applies if you connect a microphone to a high-impedance guitar amplifier input.

*) Except D 70 M with fixed jack cord, stereo microphones with dedicated cords with two XLR connectors each.

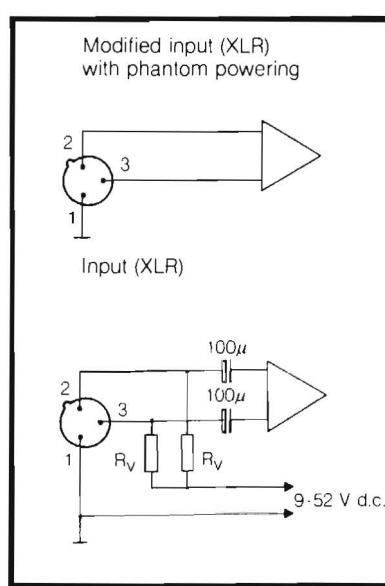
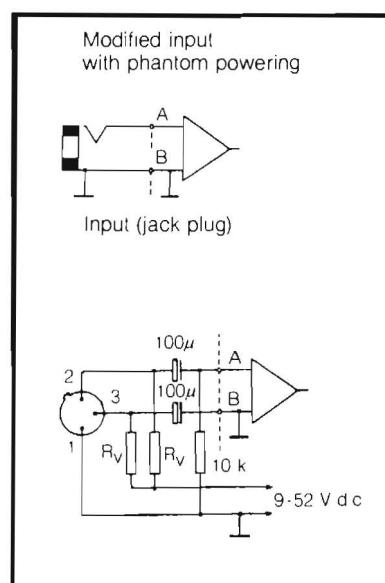
CONNECTING CONDENSER MICROPHONES

Condenser microphones require a supply voltage. Except for battery operated mics such as the C 522 ENG, C 1000 S, etc., this voltage needs to be fed through the microphone cable (phantom powering). This can be done in several ways.

1 From a mixer with built-in phantom power (9 to 52 V)



2 Modifying the mixer or tape recorder to provide phantom power. Find a regulated DC voltage between 9 and 52 V in the power supply and wire the input(s) as shown. All modern AKG condenser microphones accept any voltage within this range.



Current consumption of the phantom circuit is negligible (about 1 mA per mic). Only the C 451 will draw up to 10 mA, so use the A 52 phantom powering module which provides current regulation to 3 mA.

Replace the input jacks with XLR sockets if possible. While stereo jacks will work as well there may be a risk of mistaking them for send/returns or the like.

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Use the following standard resistances for Rv:

Voltage	Resistance
12 V (± 2 V)	680 ohms
24 V (± 4 V)	1k2 ohms
48 V (± 4 V)	6k8 ohms

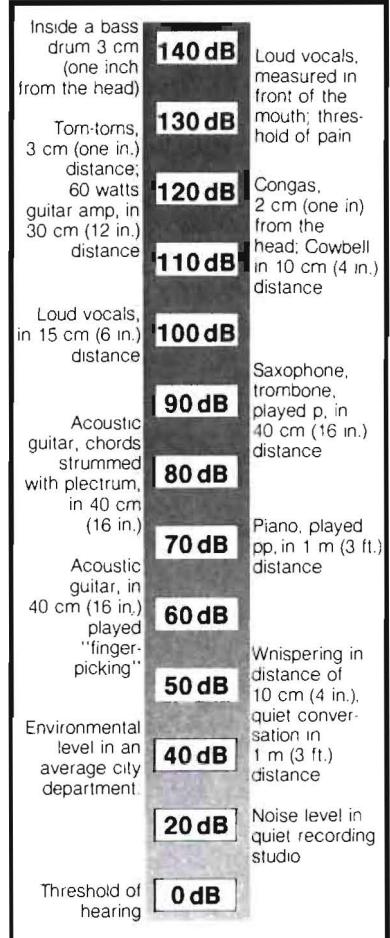
0.5% tolerance!

3. Insert N 62, N 66 AC power supplies between mixer and microphones.
4. Use the B 18 battery power supply. Ideal for outdoor recording



dB SPL

Decibel Sound Pressure Level. A measure of sound pressure (roughly corresponding to "loudness", or "volume"). 6 dB more would sound about twice as loud.



DYNAMIC MICROPHONE

A coil attached to a diaphragm is driven by the sound waves and vibrates between the poles of a magnet. This movement induces in the coil a voltage which corresponds to the sound pressure.

Dynamic microphones handle high sound pressures without overloading and are very rugged. Also known as moving-coil microphone.

EQUIVALENT NOISE LEVEL

Condenser microphones hiss. The amount of this self-noise is called equivalent noise level. An equivalent noise level of 20 dB SPL means the microphone's self-noise is as loud as if the mic were recording a sound of 20 dB SPL (= 20 dB above the threshold of hearing), a very low value corresponding to the noise floor of a studio with very good sound insulation and no air conditioning noise.

A low equivalent noise level means low self-noise.

There are several standards. This catalog states the values according to CCIR 468-2 (identical with those to DIN 45405) and DIN 45412, the latter being lower as they are A-weighted (corresponding to the old IEC-179 standard).



DISTORTION

Dynamic microphones virtually never distort the signal. To be precise, their distortions at very high sound pressures (>130 dB) cannot be measured because loudspeakers are incapable of reproducing such levels distortion free. For this reason, we have stated no maximum SPL for dynamic microphones. Condenser mics, though, may overload at high sound levels.

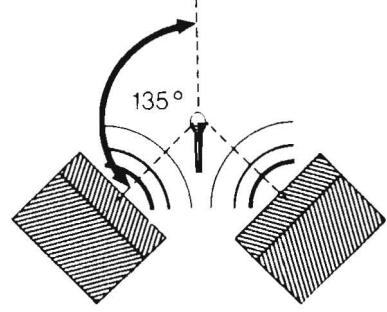
When close miking (a few inches) loud instruments such as drums or trumpets the microphone's sensitivity should be reduced. Use the preattenuation switch on the C 414 and C 535 or the A 50 screw-in pad for CMS microphones.

FEEDBACK

When a microphone picks up amplified sound from a loudspeaker it will be reamplified, picked up again, etc., until the commonly known shrill howling (sometimes a lower midrange rumbling) sets in.

In small (rehearsal) rooms, feedback is usually caused by reflections. In this case, acoustic treatment of the walls should help.

On stages with correctly set up house speakers it is the monitor speakers that may cause feedback. Very good hypercardioid microphones may sometimes provide a few extra dB's of gain-before-feedback. Place the monitors slightly to the sides of the mic axis (135°) where the mic is least sensitive.



ENVIRONMENT

Dynamic microphones will generally stand up to extreme environmental conditions such as temperatures from -25°C to +70°C and high humidity.

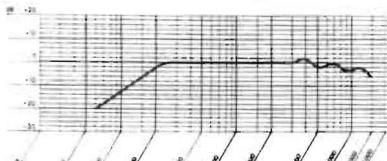
Condenser microphones, however, are susceptible to humidity and condensation. When an object is damp and colder than its environment, dew (condensation water) will form on its surface. Dew inside the transducer or high-impedance preamp section will cause crackling noises.

Storing condenser microphones:

1. Store the microphone in a dry and warm place. It should never be colder than its environment. If it has been transported in a cold car or truck, allow it to warm up before use.
2. The supplied silica gel absorbs humidity. It will maintain this property when you keep it in the closed package. It may be regenerated in the oven if necessary.
3. Be sure to protect condenser mics from rain when using them outdoors.

FREQUENCY RESPONSE

Microphones are not equally sensitive to all notes. The frequency response indicates the relationship between sensitivity and pitch. The 0-dB reference being the output voltage at 1000 Hz, the frequency response is measured at constant sound pressure level, from about 20 Hz (lowest note) to 20,000 Hz (above the threshold of human hearing).



The frequency response curve of the D 125, for instance, rolls off from 250 Hz attenuating the bass range (percussive sound). In the mid and treble ranges the response curve is rather flat (neutral sounding). A response curve "peak" shows that this range is emphasized.



HOME RECORDING

On stage, everything is miked up close in order to avoid feedback. In the studio, however, distant miking predominates. The preferred working distance for acoustic instruments and vocals is about half a meter (20 in.) because this is the best way to achieve a natural sound. At such distances, condenser microphones are ideal because of their excellent response.

Try to use the same studio miking techniques at home. If you plan to use your stage mics, the C 535 and C 1000 S will be good investments. Rugged stage vocal microphones, these condensers are sensitive enough for optimum distant miking.

HUM SENSITIVITY

Magnetic fields from amplifiers, long power cables, and lighting systems in particular may induce hum in microphones. A mic's hum sensitivity gives an indication of how susceptible it is to this kind of interference. Values are 3 μ V/5 μ T for dynamic mics with hum compensation coil, 30 μ V/5 μ T for dynamics without compensation coil (D 70, D 80, D 90, D 95, D 190, D 310, D 1200), and up to 10 μ V/5 μ T for condenser mics.

In practice, though, it is the microphone cables, most of all unbalanced cables and mixer inputs, that are most likely to pick up hum.



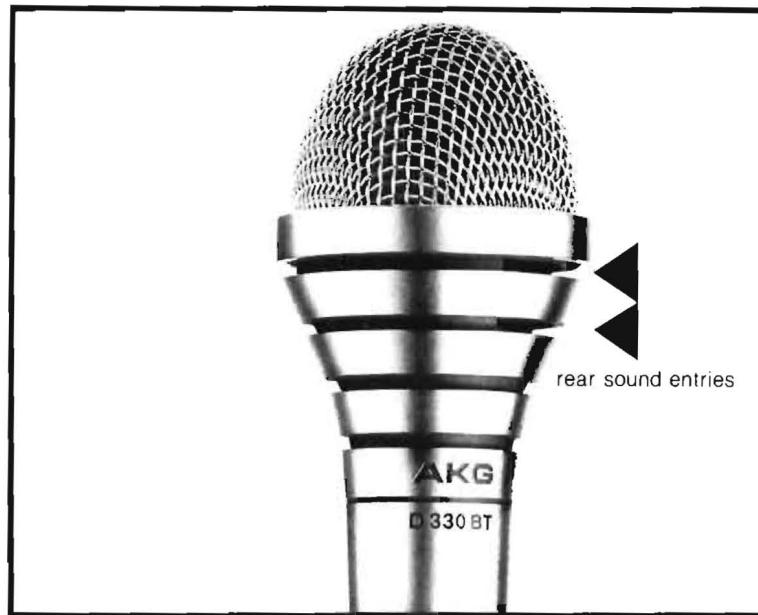
IMPEDANCE

Internal resistance of a microphone measured at 1000 Hz. Knowing a microphone's impedance you can compute the required load impedance, i.e., the input impedance of your mixer or tape recorder, which, as a rule of thumb, should be at least 3 times the microphone impedance.

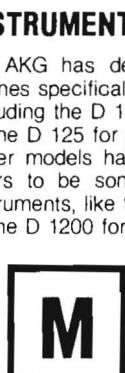
ducing more than a specified amount of "Total Harmonic Distortion" (1% or 0.5%), in other words, without distorting the signal. Usually measured at 1 kHz, so bass range distortion may not show up. For the ULS Series, however, it is specified from 30 through 20,000 Hz.

MIKING TECHNIQUES

Miking techniques are a matter of trial and error. But remember one fundamental caveat: never put your hand over the rear sound entries or else you will destroy the microphone's polar pattern and create a feedback problem or plain bad sound.



All mixers available today meet this requirement. (Cf. the sections on connecting microphones.)



INSTRUMENT MICROPHONE

AKG has designed several microphones specifically for instrument pickup including the D 112 for bass instruments or the D 125 for percussive instruments. Other models have turned out over the years to be sonically ideal for certain instruments, like the D 190 for tom-toms or the D 1200 for horns.

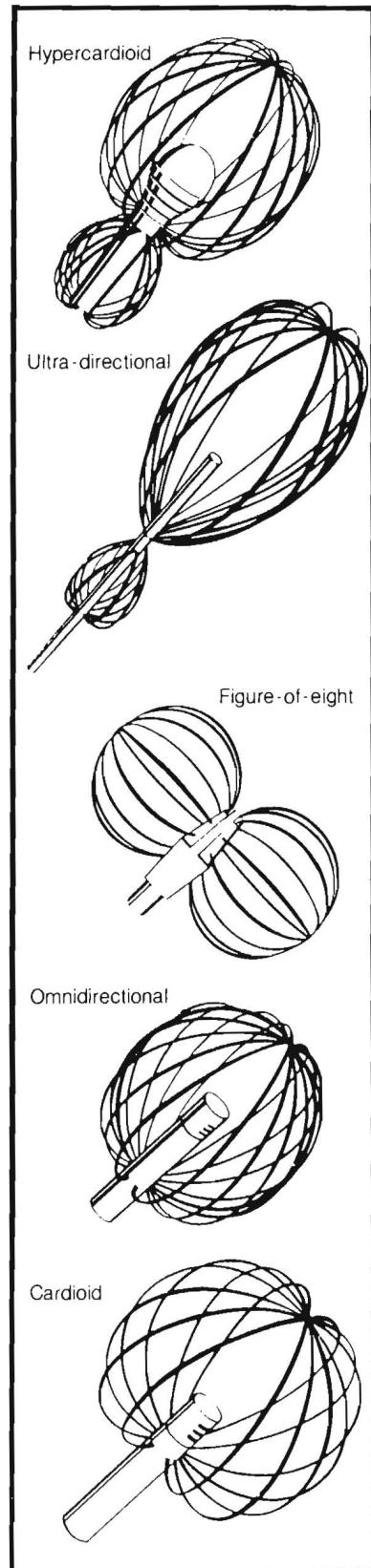
POLAR PATTERN

Microphones "hear" differently in different directions. Their polar patterns indicate the way they hear. Omnidirectional microphones ("omnis") hear equally well in all directions, all others prefer one (unidirectional) or two (bidirectional) directions. The so-called polar diagram shows the three-dimensional "hearing performance" of a microphone as a single curve. It is sufficient to plot only one half of the polar diagram (0° to 180°) since the other half (180° to 360°) is symmetrical, anyway. The space thus gained is used to plot the directivity at several different frequencies (broken, dotted, solid lines).

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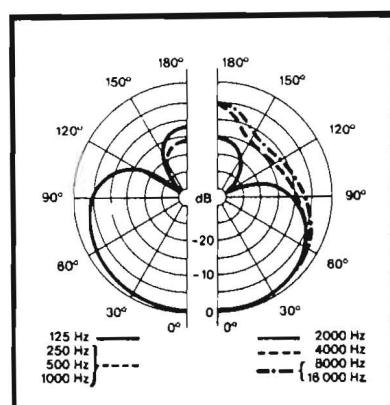
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Shown below is the hypercardioid pattern of the C 414 B-ULS.

At 125 Hz (solid line) sensitivity is down 17 dB (referenced to 0°) at 150°, at 8,000 Hz it is down 10 dB at 150° (dash-dotted line, right hand half). 150° means 150° left, right, up, and down (see three-dimensional diagrams).



S

SENSITIVITY

A microphone's output voltage at any given sound pressure level. A more sensitive microphone will sound louder at a given gain setting (the feedback risk being proportionately higher). High sensitivity (condenser microphones) is needed to drive the mixer adequately when far miking quiet acoustic instruments.

Sensitivity is given in mV/Pa or dBV. It is commonly measured at 1000 Hz.

Here are some examples:

D 58	0.7 mV/Pa = -63 dBV
D 330	1.3 mV/Pa = -58 dBV
D 190	1.6 mV/Pa = -56 dBV
D 112	1.8 mV/Pa = -54 dBV
D 12	2.2 mV/Pa = -53 dBV
C 1000 S	6 mV/Pa = -45 dBV
C 535	7 mV/Pa = -43 dBV
C 460 B comb ULS/61	8 mV/Pa = -42 dBV
C 451 EB comb	9.5 mV/Pa = -41 dBV
C 414 B-ULS	12.5 mV/Pa = -38 dBV
CK 8/C 451	15 mV/Pa = -37 dBV
C 562 BL	20 mV/Pa = -34 dBV

POP NOISE

In order to avoid those unpopular "ppp" noises on stage remember the following:

- Sing across the mic head.
- Interestingly, pop noises are worst about 2 in. from the mic. So move closer or further away.
- Perhaps use an extra foam windscreen or a special pop screen. See Accessories.

PROXIMITY EFFECT

Anyone using microphones knows that moving very close to the microphone will boost the bass and create a full, powerful sound. But there's more to know about proximity effect:

1. Not all microphones have proximity effect. There is none in omnidirectional microphones and hardly any in two-way mics. This is why two-way models like the D 222 are popular with reporters. Talking too close to the microphone will not make the words unintelligible as often happens with typical vocal microphones on stage. However, two-way mics lack the "power" associated with vocal mics.
2. Most condenser microphones have a somewhat different kind of proximity effect. The C 535, for instance, provides

SIGNAL-TO-NOISE (S/N) RATIO

The S/N ratio is the difference between the reference level of 1 Pa (94 dB at 1 kHz) and the A-weighted equivalent noise level. Therefore, a lower S/N ratio means higher noise.

STUDIO MICROPHONE

AKG studio microphones are high quality precision instruments. Using condenser or two-way dynamic transducers, they feature a frequency response covering the entire audio spectrum as well as excellent transient response.

Therefore, they give superb results for instruments rich in overtones (cymbals, hi-hat, snare drum, high pitched percussions) and in far miking.



TRANSIENT RESPONSE

The ability of a microphone to follow sudden (percussive) sound events immediately. Transient response depends on diaphragm mass, transducer damping factor, etc.



VIBRATIONAL NOISE

A microphone picks up not only air-borne sound but also mechanical vibrations such as impact noise, footfall, handling, or cable noise. Such unwanted noise can be reduced by special design features (transducer shock mounts, compensation systems, or bass rolloff).

VOCAL MICROPHONE

A microphone specifically designed for vocal use on stage. Vocal mics incorporate a pop screen, transducer shock mount to reduce handling and impact noise, and are particularly rugged so they will survive the occasional drop from the stand. Many have an upper midrange (3 to 8 kHz) peak to make the voice cut through.

In the studio, vocals are ideally recorded from 30 cm (1 ft.) or even farther, usually with studio microphones such as the C 414 B-ULS.

NOTE: Certain products may not be available in your country. Product designs and specifications may vary from country to country.

AKG Patents

Reverberation units:

Etching technique for springs (all equipment)	
Canada	897.784
USA	3,566.310
Dented spring (all equipment)	
Canada	899.917
USA	3,697.059
Compensation (all equipment)	
Canada	936.476
USA	3,719.908
Spring diversion BX 15	
Canada	998.121
USA	3,933.345
MFB decay-time adjustment (all equipment)	
USA	3,742.140
Mechanical damping of coil springs	
USA	3,754.745

Micropohones:

Sintered microphone cap D 202, D 222, D 190, D 590, D 130:	
USA	3,652.810
Condenser capsule CE 31:	
USA	3,930.128
Movable transducer to suppress unwanted mechanical noise (D 321):	
Austria	350.649
France	2,392.571
GB	1,591.218
Japan	1,118.443
USA	4,199.667
West-Germany	2,821.617
Preamplifier for C 460 B:	
Austria	377.873
GB	2,108.797
USA	4,521.741

Pickups:

Knife edge suspension (TS-System)	
Austria	341.798
Canada	1,069.057
Denmark	139.500
France	2,275.840
GB	1,448.053
USA	4,054.758
West-Germany	2,526.903
Production method for pickups	
Austria	365.800
Canada	1,127.977
France	2,467.458
GB	2,060.978
Swiss	647.117
USA	4,265.698
West-Germany	3,037.909
Electromagnetic transducer for pickups P 10, P 25, P 100	
Austria	361.724
	369.573
Canada	1,151.557
Denmark	150.440
Europe	0019.791
USA	4,367.544
West-Germany	★ 8,012.832

Headphones:

Gimbal-suspended earpieces in K 340, K 240, K 141	
Japan	★ 1,307.984
Selfadjusting headband in K 340, K 240, K 141, K 260	
Austria	321.388
Japan	893.720
USA	3,919.501
West-Germany	2,425.834
Integrated open headphones K 240 Monitor	
Austria	334.992
France	2,307.425
GB	1,521.582
Japan	1,186.594
USA	4,071.717
West-Germany	2,614.729
Passive radiators in K 340, K 240	
Canada	1,032.479
USA	4,005.278
Two-way system K 340	
Canada	998.162
USA	3,943.304
Two-principle in headphone-transducers K 4, K 145	
Austria	366.862
Canada	1,178.365
USA	4,447.678
Headphones with microphone (K 10, K 18)	
USA	4,138.598
Earcushions	
Austria	377.664
USA	4,572.324

General:

Plastic encased magnetic systems

Most of the dynamic AKG microphone or headphone capsules are built according to one of the following inventions.

Kanada	I 791.877
USA	3,342.953
II	
USA	3,621.420
Microphone suspension H 30, H 46	
Austria	370.580
USA	4,546.950
Packaging system for headphones	
USA	4,134.493
Amplifier for an acoustic transducer DKO 48	
Austria	361.546
Telephone receiver capsule DKK 48	
Austria	365.875
Receiver inset for hearing loss patients	
Austria	378.653
Telephone transmitter DKD 48	
Austria	384.519
Transducer DKP 16	
Austria	383.242
Suspension electrical conductive	
Austria	371.656
USA	4,453.045

★ registered design

MICROPHONE ACCESSORIES GUIDE

Condenser Microphones

	"The Tube"	C 34 comb	C 401/B 9 comb	C 402	C 408/B 9 comb	C 409/B 9 comb	C 410	C 414-B-ULS bzw. TL	C 422 comb	C 451 E /EB comb	C 451 + CK 1	C 451 + CK 22	C 451 + CK 3	C 451 + CK 5	C 451 + CK 8	C 451 + CK 9	C 460 B comb-ULS/61	C 460 B comb-ULS/62	C 460 B comb-ULS/63	CK 1 X comb	C 460 B + CK 1 X	C 460 B + CK 2 X	C 460 B + CK 3 X	C 460 B + CK 8 X	C 522 ENG	C 535 EB	C 562 BL	C 567 E1	C 568 EB	C 747 comb	C 1000 S
W 9 A*																															
W 17 A		●																													
W 22																															
W 23																															
W 29*																															
W 31																															
W 32																															
W 46																															
Windscreens																															
Pop Screen		●																													
SA 18/1 B																															
SA 18/2 B																															
SA 18/3 B																															
SA 26																															
SA 38/H																															
SA 40																															
SA 41/1																															
SA 70/3																															
Stand Adapters																															
SA 70/9																															
H 7																															
H 9																															
H 10																															
H 17 A																															
H 30																															
H 38																															
H 46																															
H 48																															
H 52																															
Suspensions, Supports																															
H 70																															
St 1																															
St 5																															
St 12	●	●																													
St 46																															
Table Stands																															
St 305																															
St 102 A	●	●																													
Floor Stands																															
MSH 32																															
MSH 33																															
MSH 52																															
MSH 53																															
Goosenecks (Flexible Shafts)																															
MSH 80																															
Audio Connection Cable																															
MK 46/3																															
N 62 E	●																														
N 66 E	●																														
B 18	●																														
A 50/10 bzw. 20																															
A 51																															
A 52																															
A 61																															
VR 1, 2																															
VR 61, VR 62																															
CMS Accessories																															

* Rear windscreen for D 202 E 1 and D 900 E

** Front windscreen for D 202 E 1

Please note: Use both the W 9 A + W 29 for D 202 E 1 and W 9 A + W 19 for D 900 E

Special accessories only delivered with certain microphones are not listed in this chart. These items may be purchased as spare parts through the AKG Service Organization.

This Accessories Guide relates to optional accessories, which may also be purchased from AKG like any other AKG product. Some of these accessories may also be supplied as standard with one or more microphones and are marked in this chart by "○". The optional accessories are marked by "●".

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PROFESSIONAL USER NET PRICES

STEREO CONDENSER MIC SYSTEMS

C34, Small Diaphragm, Multi Pattern	\$2295.00
C422, Large Diaphragm, Multi Pattern	2995.00

LARGE-DIAPHRAGM CONDENSER MIC SYSTEMS

The AKG Tube, Multi Pattern	\$2295.00
C414B ULS, Multi Pattern	995.00
C414B TL, Multi Pattern, Transformerless	1195.00

C451/C460 SYSTEM MODULAR CONDENSER MICS

C451E System Nickel, Cardioid	\$400.00
C451EB System, Cardioid	495.00
C460B+CK61 ULS, Cardioid	550.00
C460B+CK62 ULS, Omni	550.00
C460B+CK63 ULS, Hypercardioid	550.00
C460B+CK1X System, Cardioid	775.00
C451EB+CK9 System, Long Shotgun	1,100.00
C451FB Preamp	335.00
C460B Preamp	420.00
CK1 Capsule, Cardioid	145.00
CK1X Capsule, Cardioid	200.00
CK2X Capsule, Omni	200.00
CK3 Capsule, Hypercardioid	145.00
CK3X Capsule, Hypercardioid	200.00
CK5 Capsule, Cardioid	275.00
CK8 Capsule, Short Shotgun	260.00
CK8X Capsule, Short Shotgun	365.00
CK9 Capsule, Long Shotgun	320.00
CK22 Capsule, Omni	145.00
CK61 ULS, Cardioid	170.00
CK62 ULS, Omni	170.00
CK62 DF, Omni	170.00
CK63 ULS, Hypercardioid	170.00
A50 10, Pad	50.00
A50/20, Pad	50.00
A51, Swivel	100.00
A61, Swivel for C460B	125.00
VR1, 12" Angled Extension Tube	95.00
VR2, 52" Angled Extension Tube for C451	315.00

C451/C460 SYSTEM (Cont)

VR12, 52" Straight Extension Tube for C451	\$315.00
VR61, 12" Black Angled Ext. Tube for C460B	175.00
VR62, 40" Black Angled Ext. Tube for C460B	315.00

PRE-POLARIZED CONDENSER MICS

C401/B, Acoustic Contact Pickup	\$ 85.00
C401/B9, As Above w/ Power Supply	140.00
C402/B, Acoustic High Frequency Pickup	95.00
C408/B, Clip-on Drum Mic	165.00
C408/B9, As Above w/ Power Supply	220.00
C409/B, Clip-on Wind Instrument Mic	165.00
C409/B9, As Above w/ Power Supply	220.00
C410, Headset Mic	215.00
C410/B9 Headset Mic w/ Battery Power Supply	260.00
C522, X-Y Stereo	995.00
C525S, Hypercardioid, 1.5V Battery	195.00
C535EB, Cardioid	350.00
C562, Boundary Type, Omni	435.00
C567E, Omni Lavalier	275.00
CK67 3, Lavalier Mic*, Omni	155.00
C568FB, Short Shotgun	350.00
Q580 Supercardioid Gooseneck, "Pencil-type"	90.00
C747 Hypercardioid, "Pencil-type"	400.00
C1000S Cardioid w/ On-Off, 9V Battery	325.00

*Stripped and tinned leads, requires DC bias circuit.

POWER SUPPLIES FOR CONDENSER MICROPHONES

B9 Two mic 9 Volt Battery, for C400 Series only	\$55.00
B18, One Mic 2x9 Volt Battery	95.00
N62E, Two Mic AC	110.00
N62ET, Two Mic AC w/ Transformers	180.00
N66E, Six Mic AC	315.00
A52, Custom Module	35.00
A48V DC to DC converter supplies 48V, for use with new B18	125.00

DYNAMIC MICROPHONES

D12E, Cardioid	\$390.00
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continued overleaf

DYNAMIC MICROPHONES (Cont)

D58E, Noise Cancelling	\$125.00
D70M, Cardioid Fixed Cable	75.00
D70ME, Cardioid	85.00
D80, Cardioid	135.00
D80E, Cardioid	140.00
D90S Cardioid w/ On-Off	150.00
D95S Hypercardioid, w/ On-Off	160.00
DI09, Omni Lavalier	125.00
DI12, Cardioid	220.00
DI25E, Cardioid	170.00
DI30E, Omni	135.00
DI30NR, Omni	150.00
DI90E, Cardioid	135.00
DI90ES, Cardioid w/ On-Off	155.00
D202E1, TwoWay Cardioid	425.00
D222FB, TwoWay Cardioid	350.00
D224E, TwoWay Cardioid	600.00
D310, Cardioid	160.00
D310NR, Cardioid	165.00
D310S, Cardioid w/ On-Off	175.00
D321, Hypercardioid	210.00
D321S, Hypercardioid, w/ On-Off	225.00
D330BT, Hypercardioid, w/ Eq	250.00
D330NR, Hypercardioid, w/ Eq	265.00
D510B, Omni Gooseneck	140.00
D541Black, Cardioid Gooseneck	115.00
D558B, Noise Cancelling Gooseneck	160.00
D590, Cardioid Gooseneck	170.00
D900E, Long Shotgun	430.00
D900E System, Long Shotgun	775.00
DI200E, Cardioid w/ Eq	250.00

POP FILTERS

PF10 red, blue, yellow, white, charcoal, green, black, foam	\$ 3.00
PF20 Stocking-type	75.00

FOAM AND WIRE-MESH WINDSCREENS

W2 for D224E	\$ 7.00
W9A for D202E1, D900E (rear)	10.00
W17A for Standard CK-Capsules, Wire Mesh	60.00
W18 for CK8, CK8X	15.00
W19 for CK9, D900	45.00
W22 for D224E, Wire Mesh	85.00
W23 for CK5	25.00
W26 for C414, AKG-Tube	9.00
W29, W29A (pair) for D222FB, D202E1	10.00
W31 Various	8.00
W32 for CK, CKX, D58, D510, D558B	8.00
W34 for C33, C34	11.00

FOAM AND WIRE-MESH WINDSCREENS (Cont)

W37 for C567E, CK67/3	\$ 9.00
W40 for Q34 Headset Mic	4.00
W42 for C422	13.00
W45 for Q15/20 and Q24/20	9.00
W46 for ULS Capsules, Wire Mesh	100.00
W52 for C522	8.00
W62 for C562	25.00
W68 for C568EB	12.00
W70 for C747	8.00
W410 for C410, Q15/10 and Q24/10	9.00
W1000 for C1000S	5.00

STAND ADAPTERS

SA16 for D202E1	\$17.00
SA18/1 for C450 Series Preamps	90.00
SA18/2 for C460B	90.00
SA18/3 for C414EB, CK9, D224E	90.00
SA18/9 for D202E1, D900E	50.00
SA26 Clothes Pin Type	12.00
SA38 for H38	55.00
SA40 Various	9.00
SA41 Various	9.00
SA42 for C422	70.00
SA43 for C1000S and wireless mics	12.00
SA44 for D90S and D95S	8.00
SA70/3 for CK9, D224E	95.00
SA70/9 for D900E	95.00
SA80 for C747	19.00
SHZ80 for C747, Thread Adapter	10.00

SHOCK SUSPENSIONS AND MOUNTS

H7 Pistol Grip	\$ 40.00
H9 Use with H10, mounting flange	40.00
H10 Stereo Bar	50.00
H15/T for AKG Tube Mic	85.00
H15/6 for C33, C34	95.00
H15/9 for C422	120.00
H16 for C567E, Belt-Clip	6.00
H17A for C414	250.00
H20 for C567E, CK67, Tie Tac	7.00
H21 for C567E, CK67, Tie Bar	25.00
H30 Universal Shock Mount	33.00
H38 for C568EB, C451, C460	70.00
H42 for C422	70.00
H45 Cable Clothing Clip, Q-series	9.00
H46 for CKX Capsules	85.00
H47 for C747	16.00
H48 for CKX Capsules	40.00
H52 Stereo Bar for CK1X, CK3X	55.00
H70 Use with SA70	110.00

TENSIMOUNT SHOCK MOUNTS

TM1, Mounts with SA40, SA26	\$13.00
TM2, Mounts with SA40, SA26	14.00
TM3, Mounts with SA40, SA26	18.00
TMSM, Surface Mount	16.00

MICROPHONE TABLE STANDS

ST5	\$35.00
ST46	45.00
ST305	99.00

MICROPHONE & LOUDSPEAKER STANDS & BOOMS

KM5, Short Round Base	\$ 50.00
KM10/1 Round Base	50.00
KM10/1Black, Round Base	50.00
KM195 Speaker Stand	155.00
KM199 Tripod Base	45.00
KM200 Shock Suspended Tripod Base	90.00
KM201A/2 Tripod Base	60.00
KM201A/2Black, Tripod Base	60.00
KM211/1, Boom	30.00
KM211/1Black, Boom	30.00
KM211/2, Boom	30.00
KM211/2Black, Boom	30.00
KM211/3 Black, Boom	30.00
KM212 Large Stand w/ Boom	195.00
KM231/1 Table Stand	10.00
KM251 Tripod Base	65.00
KM251Black, Tripod Base	65.00
KM255 Short Stand w/ Long Boom	75.00
KM259Black, Short Stand w/ Boom	80.00
KM265 Black, Tripod Base	60.00
KM275 Red, White, Blue, Black, Chrome, Tripod Base Stand w/ Boom Arm	85.00

STAND ACCESSORIES

KM216 3/8" Male to 5/8"-27 Female	\$3.00
KM217 3/8" Female to 5/8"-27 Male	3.00
KM160/1 Ash Tray	8.00
KM160/2 Glass Holder	10.00
KM221C Flange	10.00
KM235/1 Stereo Bar	10.00
KM237 Table Clamp	10.00
KM238 Side Bar	10.00
KM239/2 Quick Release	10.00

FLEXIBLE GOOSENECKS

MSH70 for C747, 5.5"	\$22.00
MSH80 for C747, 15"	55.00
LGN6 Chrome or Black 5/8" Threaded	5.95
LGN13 Chrome or Black 5/8" Threaded	8.95
LGN19 Chrome or Black 5/8" Threaded	10.95

FLEXIBLE GOOSENECKS (Cont)

LMF1 Mounting Flange, Male, Chrome or Black	\$ 2.95
LCE1 Cable Exit Chrome	4.95

FLEXIBLE 25 FOOT CABLE ASSEMBLIES

MC25, XLR-XLR	\$19.00
MC25F, XLR-Stripped	16.00
MC25P, XLR-Phone Plug	20.00
MC25RC, XLR-Right Angle XLR	22.00
MC25S, XLR-XLR w/ On-Off	28.00
MC25T, XLR-XLR w/ Transformer	31.00
MC25TS, XLR-XLR w/ Trans. & On-Off	36.00
MC50, (50 foot) XLR-XLR	31.00

SPECIAL CABLE ASSEMBLIES

MK23/20 for C414E1 Remote	\$110.00
MK33/20 for C33 and C414E1 Remote	125.00
MK42/20 for C34 and C422	170.00
MK46/3+H48 for CKX Capsules	200.00
MK52/3, XLR for C522	55.00
MK52/3U, 3.5 Stereo for C522	35.00

SHOTGUN-MICROPHONE CARRYING CASE

CC9 for D900 and C451EB/CK9	\$ 85.00
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STEREO HEADPHONES

K2 Supra-aural	\$ 45.00
K21TV Supra-aural w/ Level and Stereo-Mono Control Box	60.00
K45 Supra-aural	60.00
K55 Supra-aural	50.00
K130 Supra-aural	70.00
K135 Supra-aural	80.00
K135S, Supra-aural	85.00
K141M Supra-aural	100.00
K145S Electrostatic/Dynamic, Supra-aural	110.00
K240M Circumaural	120.00
K240 DF Circumaural	150.00
K260 Circumaural	170.00
K270, Circumaural, Sealed Earcups	195.00
K280 Circumaural	195.00
K340 Electrostatic/Dynamic, Circumaural	235.00

HEADPHONE/BOOM-MICROPHONE SET

K18 Dual w/ Noise Cancelling Mic	\$ 75.00
Q15/10 Single Earpiece w/ Condenser Mic	145.00
Q15/20 Single Earpiece w/ Dynamic Mic	165.00
Q24/10 Dual Earpieces w/ Condenser Mic	165.00
Q24/20 Dual Earpieces w/ Dynamic Mic	185.00
Q31 Dual Earcups, No Microphone	120.00
Q32 Single Earcup, No Microphone	105.00
Q34 Dual w/ Noise Cancelling Mic	145.00
Q35 Single w/ Noise Cancelling Mic	120.00

continued overleaf

HEADPHONE/BOOM-MICROPHONE SET (Cont)

T301 60dB Mic Amplifier for Q34, Q35	\$ 35.00
T302 Carbon Equivalent Amp for QSeries	35.00
T303 Amp w/ Squelch for Q-Series	70.00

REVERBERATION SYSTEMS, SPRING

BX25E Two Channel	\$5500.00
BX25ED Two Channel w/ Digital Delay	8400.00
M250 Digital Delay Module for BX25E	3200.00

REVERBERATION/EFFECTS, DIGITAL

ADR 68K Version 4.0	\$6990.00
Version 4.0 Upgrade Kit	1995.00
ADR 68K, Audio Effects Processor	4995.00
MSP126, Stereo Processor	995.00

DIGITAL DELAY

TDU8012 1 in-2 out	\$5500.00
TDU8014 1 in-4 out	6600.00
TDU8016 1 in-6 out	7700.00
TDU8018 1 in-8 out	8800.00
TDU8022 2 in-2 out	6400.00
TDU8024 2 in-4 out	7500.00
TDU8026 2 in-6 out	8600.00
TDU8028 2 in-8 out	9700.00
R800, Remote	2000.00

STEREO PHONOCARTRIDGES

P100LE, P100LE vdH	\$1000.00
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STEREO PHONOCARTRIDGES (Cont)

P25S	\$250.00
P15S	175.00
P10 Studio	130.00
P10S	125.00
Super Nova P8ES	450.00
P5ED	80.00
P4	60.00
P4DP, Pmount	65.00

REPLACEMENT STYLI FOR PHONOCARTRIDGES

X25S	\$150.00
X15S	82.50
X10 Studio	60.00
X10S	57.50
vdH IIS (for Super Nova)	270.00
X5ED	40.00
X4	25.00

RECORD CLEANING BRUSH

RCBI	\$ 15.00
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WIRELESS MICROPHONE SYSTEMS (174-216 MHz)**Typical Systems**

C410, Headset w/condenser mic	
C535, Hand-held condenser, Cardioid	
C567, Lavalier condenser, Omni	
D321, Hand-held dynamic, Hypercardioid	
D330, Hand-held dynamic, Hypercardioid	

Non-Diversity (ND)

\$3277.00
3282.00
3257.00
3167.00
3167.00

Diversity (D)

\$4547.00
4552.00
4527.00
4437.00
4437.00

WIRELESS MICROPHONE HEADS

C410WL, Headset w/condenser mic (Requires A85)	\$195.00
C535WL, Hand-held condenser, Cardioid	295.00
CK67WL, Lavalier condenser, Omni (Requires A85)	175.00
D321WL, Hand-held dynamic, Hypercardioid	180.00
D330WL, Handheld dynamic, Hypercardioid	180.00
A85, Module allows use of any Dynamic Mic	70.00

**AKG ACOUSTICS, INC.**

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